Edition Eulenburg

No. 526

DVOŘÁK

Symphony No. 7

(alte Numerierung No. 2 - old Number No. 2)

op. 70

d minor – ré mineur – d moll

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Edition Eulenburg

SYMPHONY, No. 2

D minor

for Orchestra

by

ANTONIN DVOŘÁK

Op. 70

First performed April 22nd, 1885,
in London, Philharmonic Concert
the composer conducting

Foreword by Gerald Abraham

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DVO

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II. Poco Adagio 71

III. Scherzo Vivace — Poco meno mosso 102

IV. Allegro 157

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DVOŘÁK: Symphony in D minor, Op. 70

On June 13, 1884, the London Philharmonic Society elected Dvorák an honorary member and at the same time invited him to write for it a new symphony. The invitation was the more welcome as the desire to compose such a work had been aroused in him several months earlier by the hearing of Brahms' new Third; his friend's composition came to him as a challenge to exert his own full powers. But he wisely waited some months before putting pen to paper; the roughing out of the first movement was not begun till December 13. The sketch was completed five days later and on the 22nd Dvorák wrote to his friend Rus:

"I am now busy with the new Symphony (for London) and wherever I go I have no thought for anything but my work, which must be such as to move the world — well, God grant that it shall be so!"

On the last day of the year Dvorák finished the sketch of the slow movement (originally marked a n d a n t e), feeling, as he wrote to another friend, Alois Göbl:

"... again as happy and contented in my work as I always have done up to now and, God grant, as I always shall, for my motto is and will be: God, love, fatherland! And that alone leads to a happy goal!"

The sketch of the third movement was completed on January 9, 1885; that of the finale is undated, but the full score bears at the end the date "March 17, 1885".

Apparently Dvoráks publisher, Simrock, heard nothing of the new work until February when the composer informed him:

"The new symphony has already occupied me for a long, long time,

Am 13. Juni 1884 wurde Dvorák von der London Philharmonic Society zum Ehrenmitglied ernannt und gleichzeitig ermuntert, eine neue Symphonie zu schreiben. Diese Anregung war ihm umso willkommener, als er sich seit mehreren Monaten mit dem Gedanken eines solchen Werkes trug unter dem Eindruck der damals neuen Dritten von Brahms; diese Komposition seines Freundes war für ihn ein Ansporn, seine volle Kraft einzusetzen. Aber er war klug genug, um einige Monate zu warten bis zur Niederschrift; erst am 13. Dezember begann er mit dem Entwurf des 1. Satzes. In fünf Tagen war die Skizze fertig, und Dvorák schrieb an seinen Freund Rus:

„Ich bin jetzt mit der neuen Symphonie beschäftigt (für London), und wohin ich auch gehe, ich habe keinen Gedanken für etwas anderes als meine Arbeit, die die Welt bewegen muß — nun, gebe Gott, daß es so sein wird.

Am letzten Tage des Jahres beendigte er die Skizze des langsamen Satzes (ursprünglich als Andante bezeichnet). Dabei fühlte er sich, wie er einem anderen Freund, Alois Göbl schrieb:

„... wieder so glücklich und gesegnet in meiner Arbeit, wie immer bisher und, gebe Gott, auch stets in Zukunft; denn mein Motto ist und wird sein: Gott, Liebe, Vaterland! Und das allein führt zu einem glücklichen Ende."

Die Skizze des 3. Satzes wurde am 9. Januar 1885 beendet; die des Finale ist undatiert; aber die ganze Partitur trägt am Ende das Datum: „17. März 1885".

Dvoráks Verleger Simrock erfuhr offenbar erst im Februar von dem Werk, als Dvorák ihm mitteilte:

„Die neue Sinfonie beschäftigt mich

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but it must be so mething respectable for I don't want to let Brahms down after his remark to me: 'My idea of your symphony is something quite different from this (D-major)'. Here are some of the themes . . ."

Simrock was anxious to have a piano-duet arrangement for immediate publication but Dvorák flatly refused to undertake it; the work could be done by Keller, one of Simrocks hacks: The publisher was annoyed and complained of the poor sale of Dvoráks other major works. Even after the brilliantly successful first performance in London (at St. James' Hall, under the composer himself, on April 22), Simrock would offer no more than 3000 marks for the Symphony and there followed a deplorable wrangle which was resolved only by a personal meeting at Karlsbad.

On June 20 Dvorák informed Simrock that he had made cuts in the slow movement:

"The Adagio is now much shorter and more compressed (40 bars less!), and I am now confident there is not a superfluous note. You will see that I have certainly not deceived myself in the effect."

And he went on to ask for an advance on the ground that:

". . . I have a lot of expense with my garden and it doesn't exactly look as if there'll be a good potato crop!"

Then followed a further wrangle about the printing of the title in Czech, particularly on the piano arrangement, which in the end was made partly by the composer himself, partly by his friend Josef Zubaty. The score was ultimately published in the autumn of 1885 with title only in German and without the dedication to the Philharmonic Society. Another curious point is that the Symphony, though

schon lange, lange Zeit, aber es soll etwas Ordentliches kommen, denn ich will B r a h m s schen mir gegenüber geäußerten Worten: ‚Ich denke mir Ihre Sinfonie noch ganz anders als diese (D-dur)', sie sollen nicht Lüge gestraft werden. Hier einige Motive . . ."

Simrock war erpicht auf ein sofortiges Arrangement für Klavier zu vier Händen; aber Dvorák weigerte sich, das zu tun; diese Arbeit sollte von Keller, einem von Simrocks gewöhnlichen Bearbeitern geliefert werden. Der Verleger war ärgerlich und klagte über den schlechten Verkauf von Dvoráks anderen, größeren Werken. Selbst nach der glänzenden und erfolgreichen Premiere des Werkes (in London, St. James' Hall, am 22. 4. unter Dvoráks eigener Leitung) wollte Simrock nicht mehr als M 3000.— für das Werk geben, und es entwickelte sich ein häßliches Handeln, das erst durch ein persönliches Treffen in Karlsbad befriedigend gelöst wurde.

Am 20. Juni teilte Dvorák Simrock einige Striche im langsamen Satz mit:

„Jetzt ist das Adagio viel kürzer und gedrängter (40 Takt weniger!), und ich glaube jetzt sicher, daß keine Note zu viel ist. Sie werden sehen, daß ich mich in der Wirkung gewiß nicht getäuscht habe."

Und er fuhr fort, indem er um einen Vorschuß bat; denn:

„. . . ich habe mit meinem Garten viel Auslagen, und die Kartoffeln geben auf gute Ernte nicht gerade Aussicht!"

Dann folgte ein weiteres Handeln über den Titeldruck in tschechischer Sprache, insbesondere für die Klavier-Bearbeitung, die schließlich teils von Dvorák selbst, teils von seinem Freund Josef Zubaty geliefert wurde. Die Partitur wurde im Herbst 1885 veröffent-

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described on the title-page of the manuscript as '6th Symphony' — it was actually Dvoráks seventh — was published as No. 2; it was, in fact, the second to appear in print.

Another interesting feature of the title-page is a photograph of Hans von Bülow which Dvorák cut out and pasted on, with an inscription underneath: "Hail! It was you who brought this work to life!" — the reference being to two remarkable performances of the Symphony under Bülow in Berlin on October 27 and 28, 1889, at both of which the composer was present.

Gerald Abraham

licht mit dem Titel nur auf Deutsch und ohne die Widmung an die Philharmonische Gesellschaft. Eine andere Eigentümlichkeit ist, daß die Symphonie, obgleich auf dem Titelblatt des Manuskripts als „6. Symphonie" bezeichnet — es war tatsächlich Dvoráks siebente — als No. 2 erschien; es war wirklich die zweite, die im Druck erschien.

Ein anderes interessantes Merkmal der Titelseite ist eine Photographie von Hans von Bülow, die Dvorák ausschnitt und aufklebte, indem er darunter schrieb: „Sláva! Sie waren es, der das Werk zum Leben brachte." Die Veranlassung dazu wurde gegeben durch zwei hervorragende Aufführungen der Symphonie unter Bülow in Berlin am 27. und 28. Oktober 1889, bei denen der Komponist anwesend war.

Gerald Abraham

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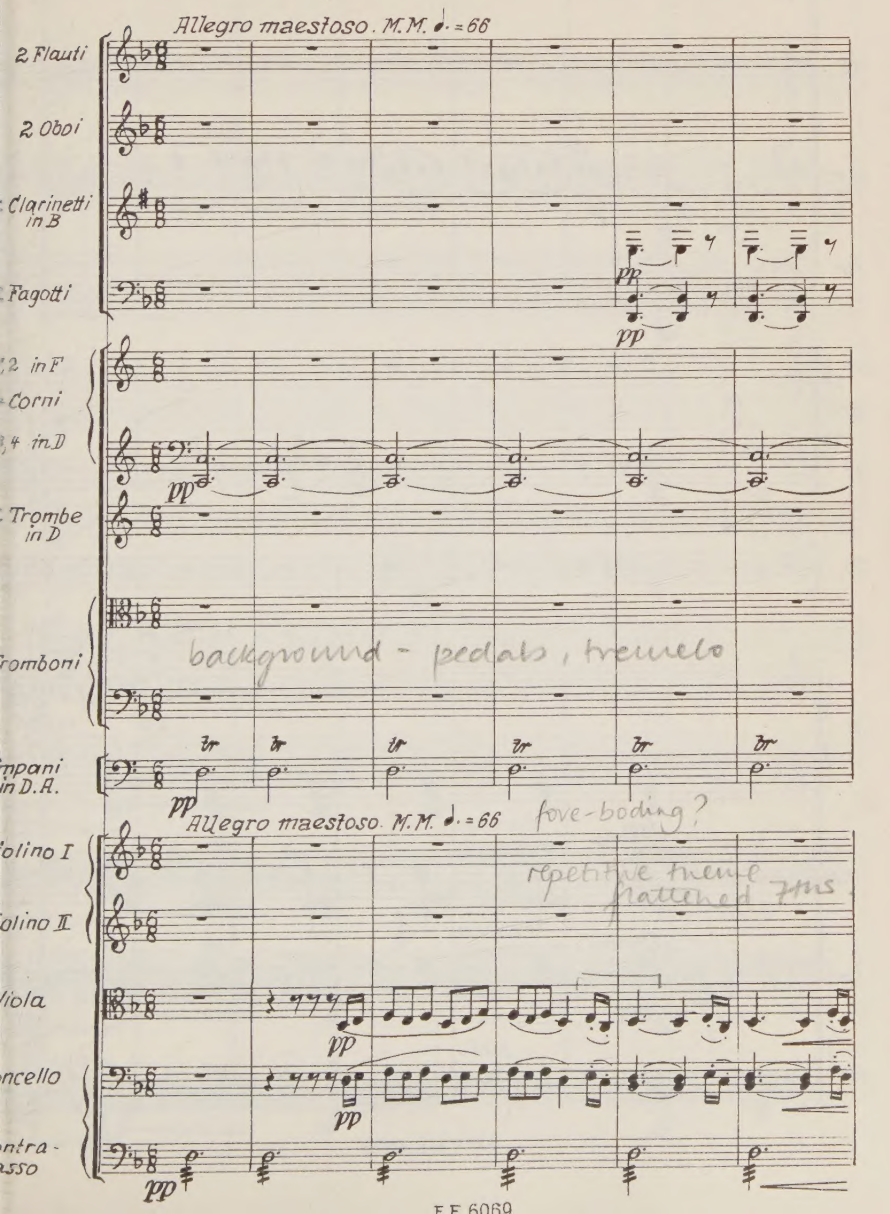
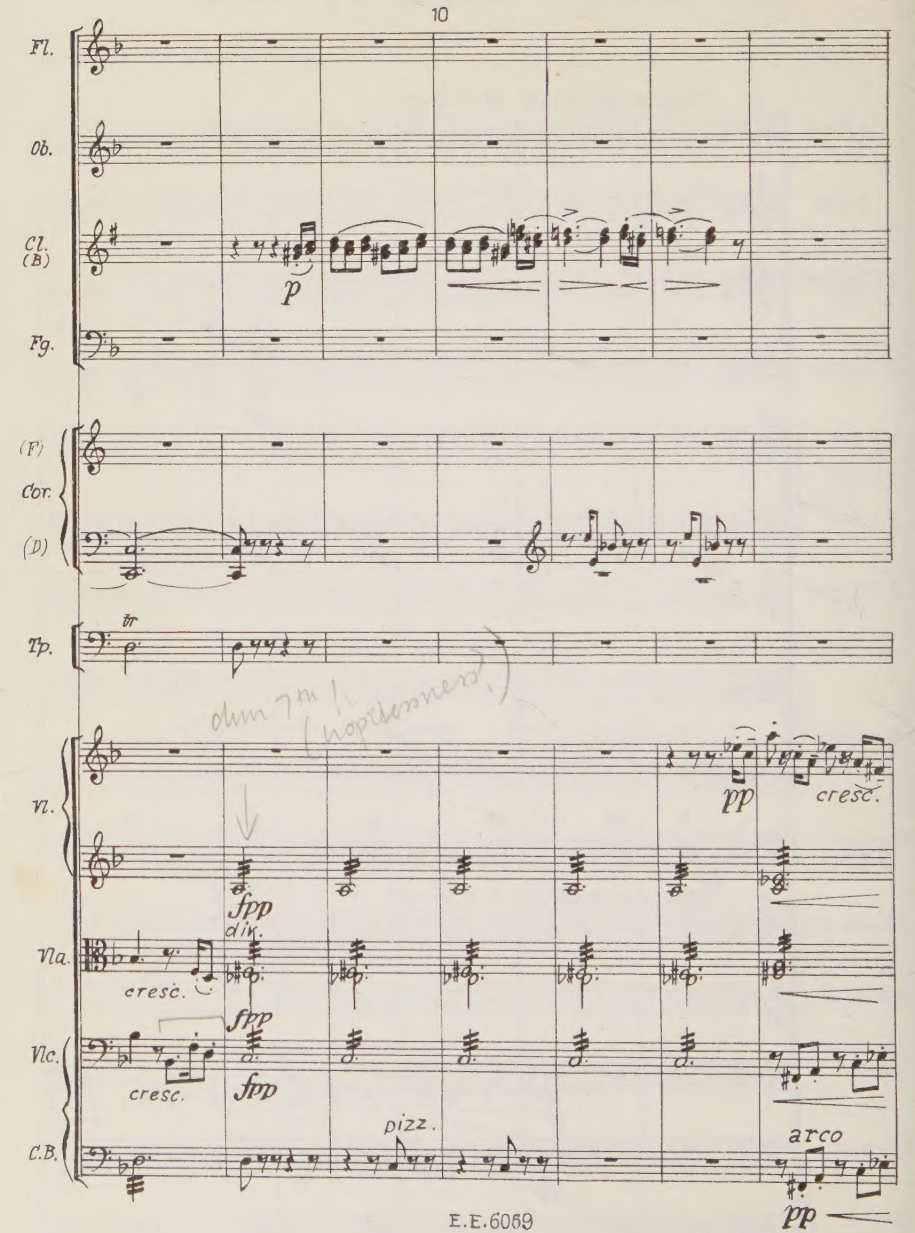
SYMPHONY, No.2

I.

Antonin Dvorák, Op:70 (1841-1904)



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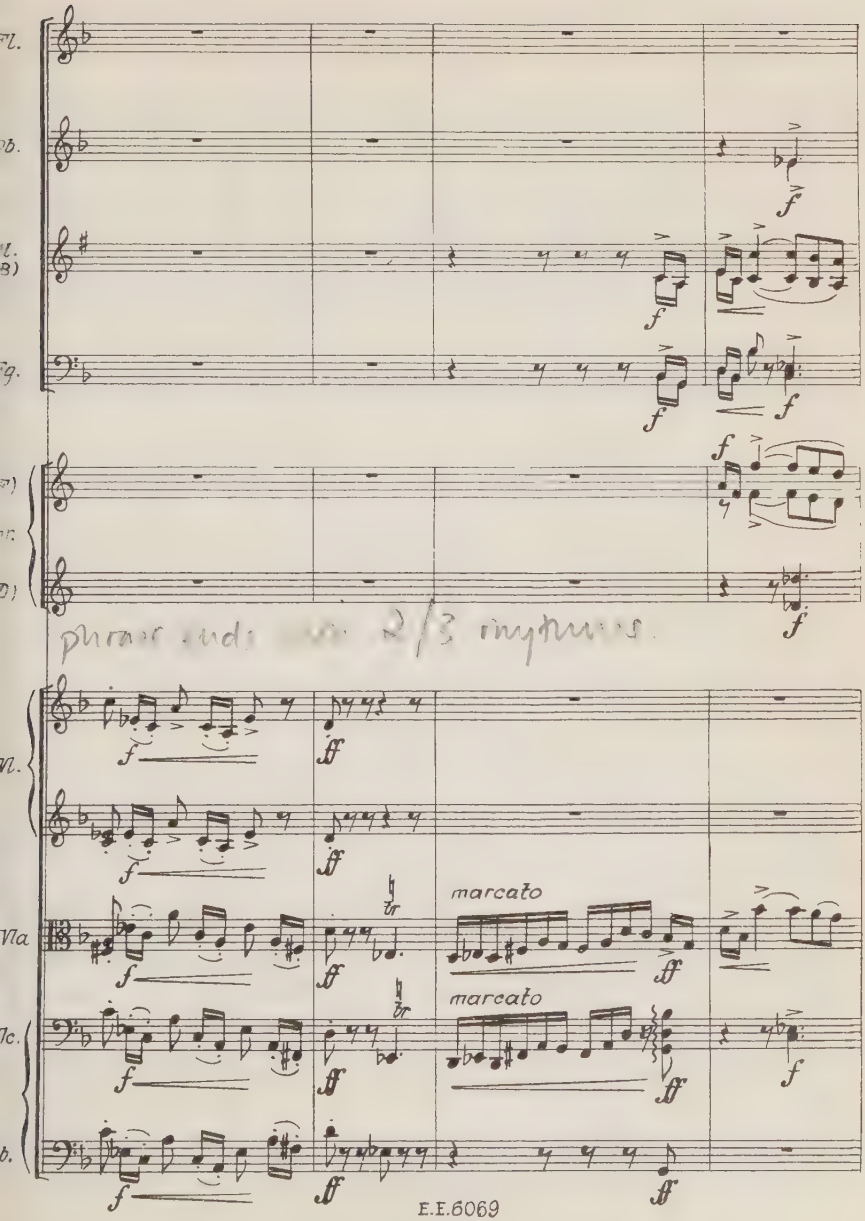

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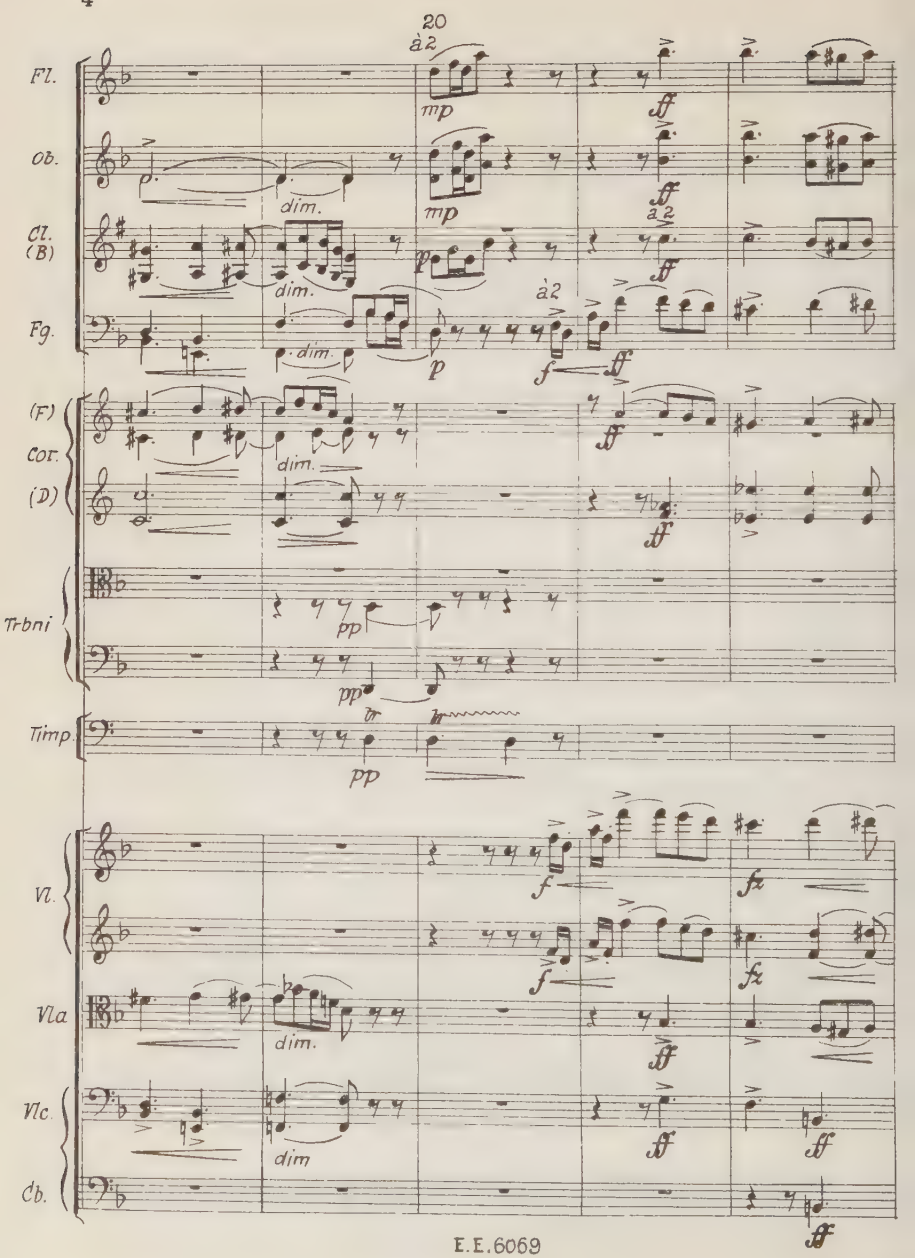
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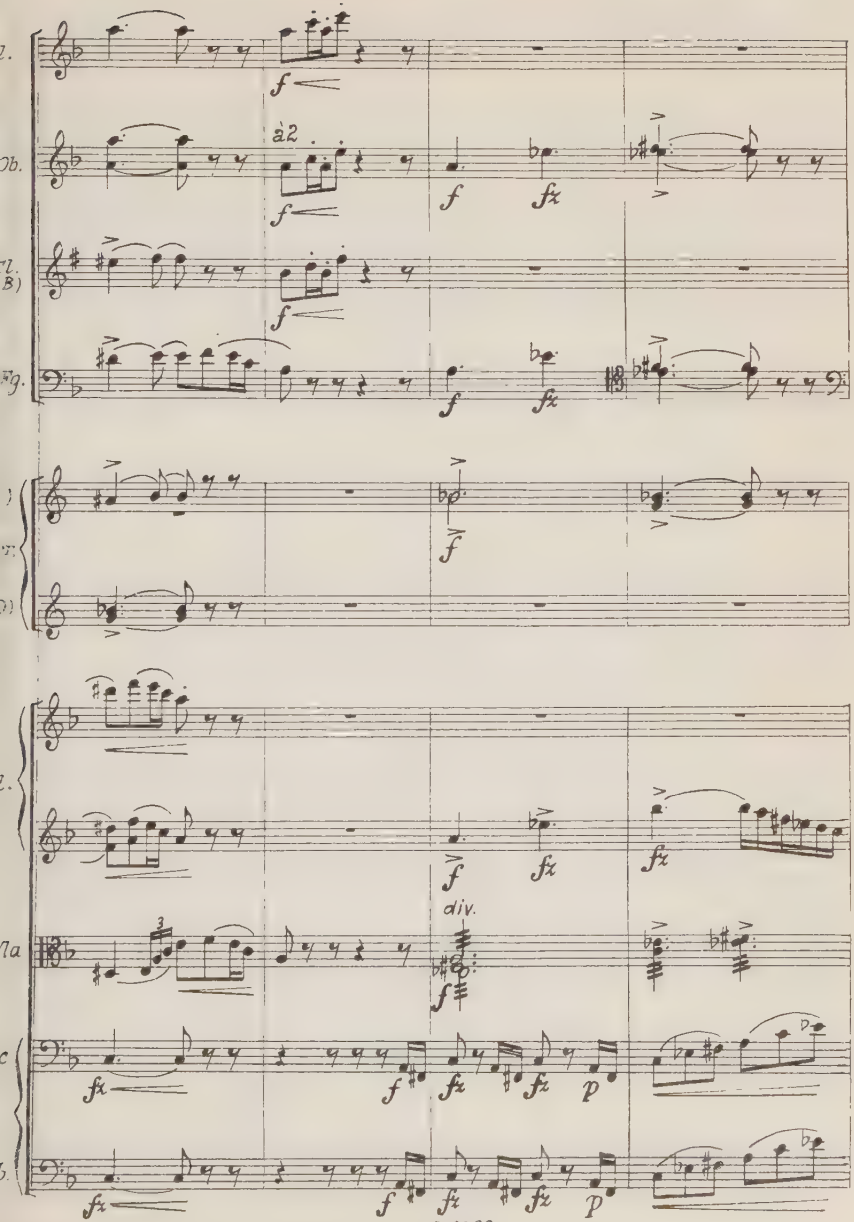
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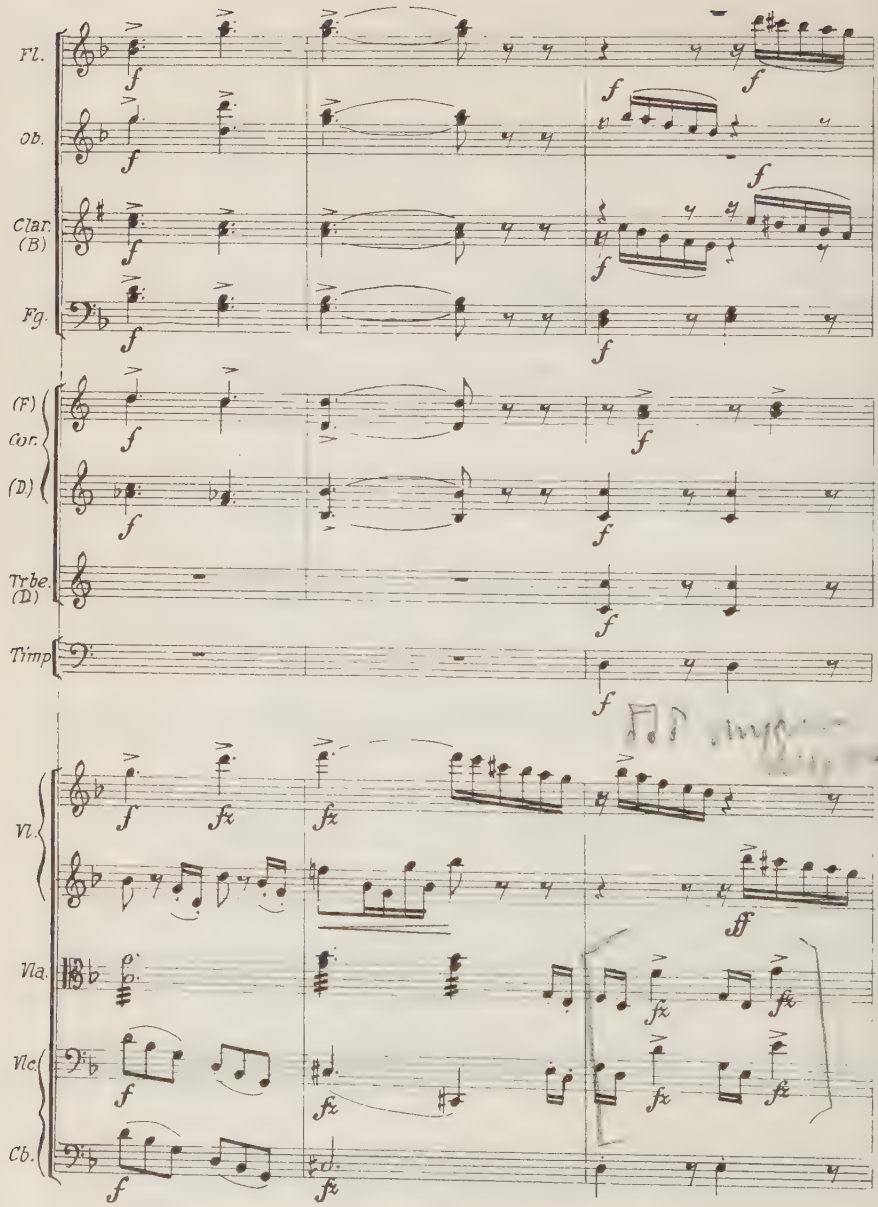
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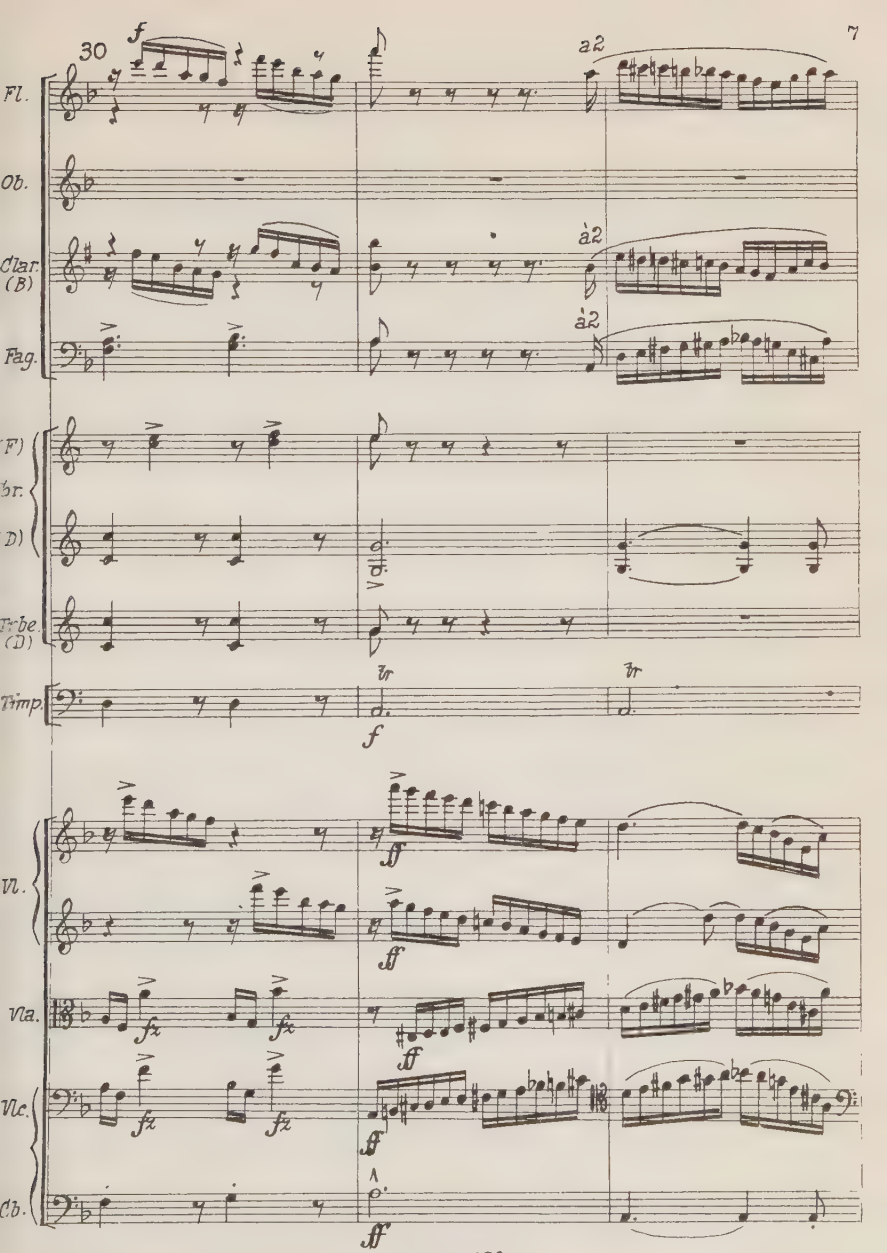
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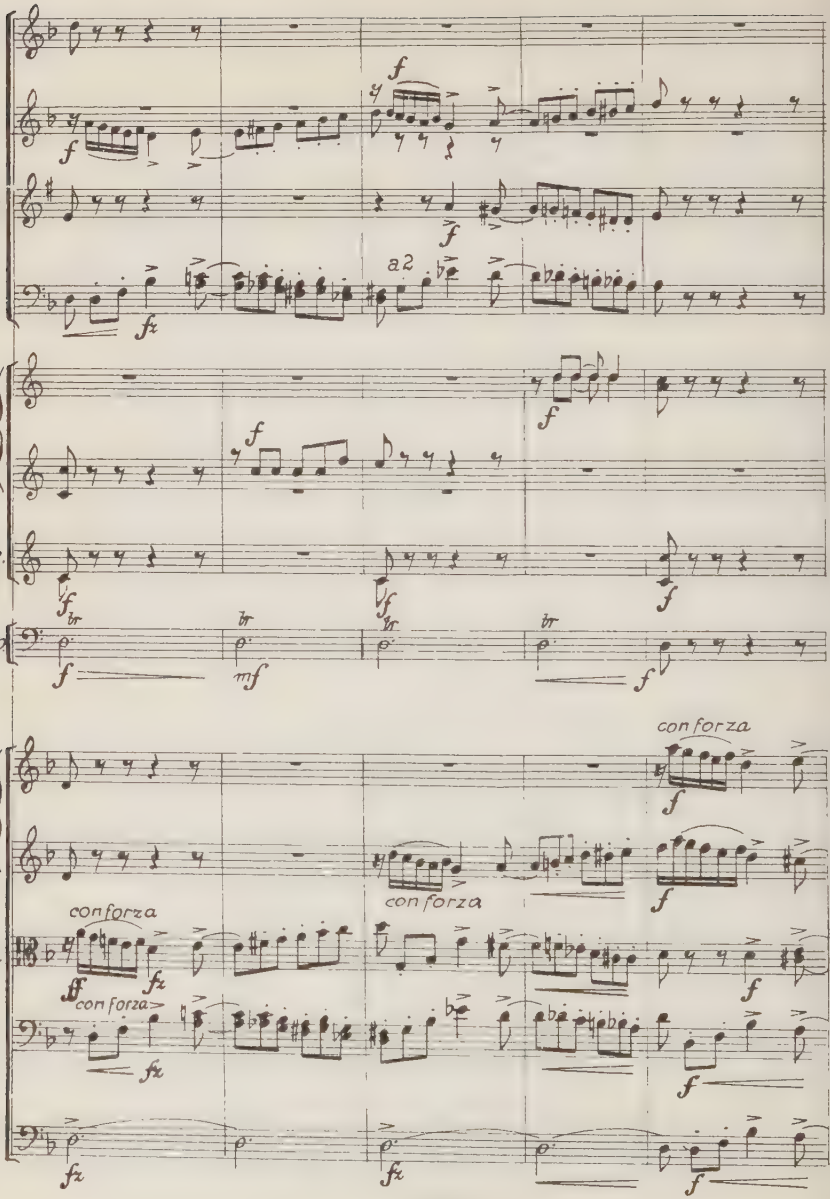
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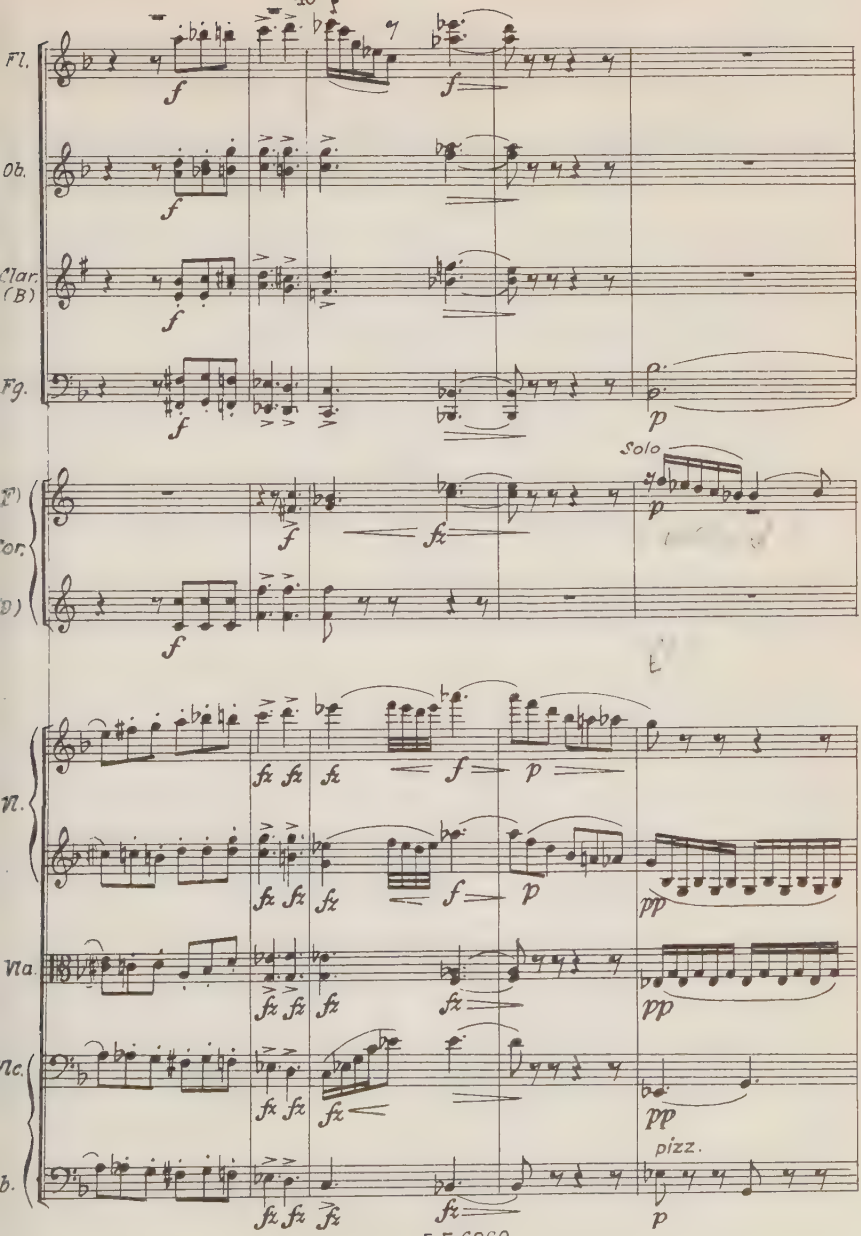
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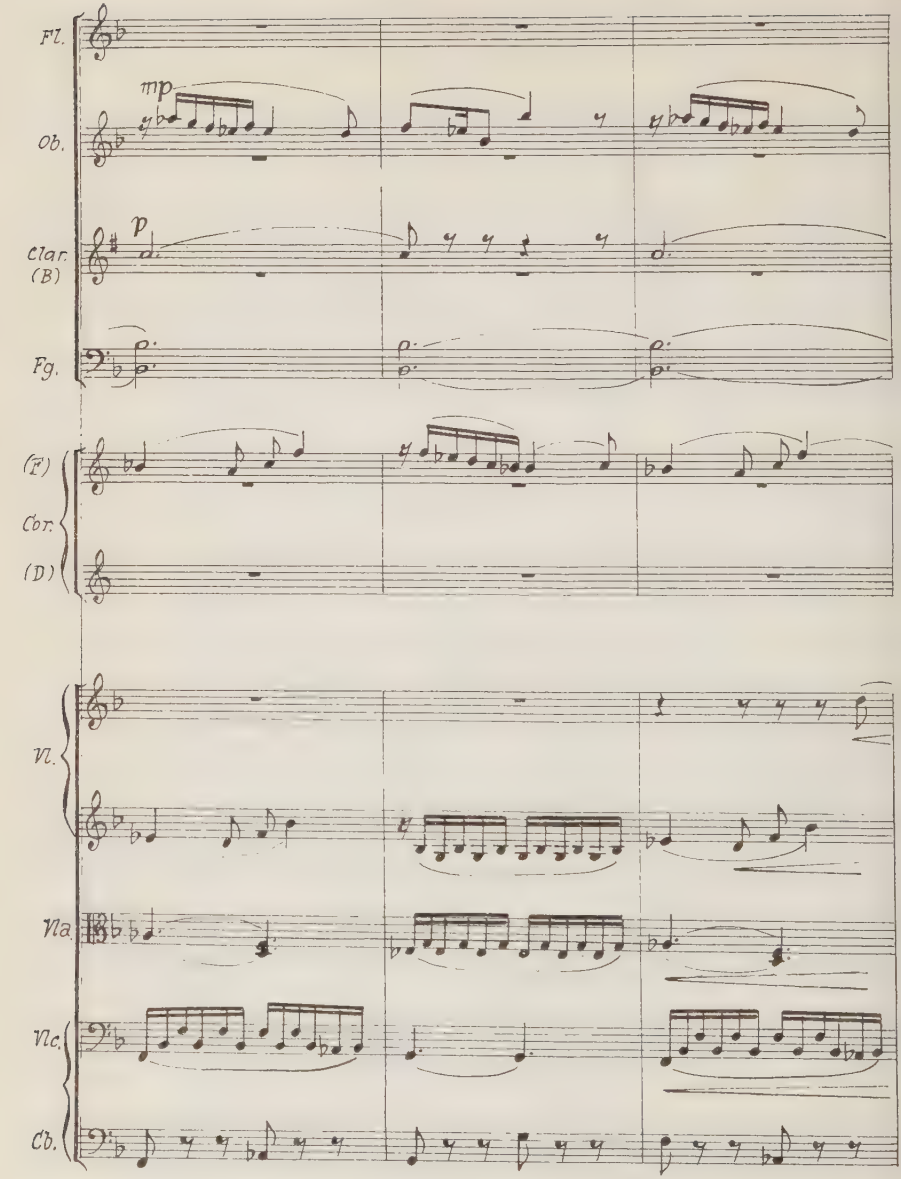
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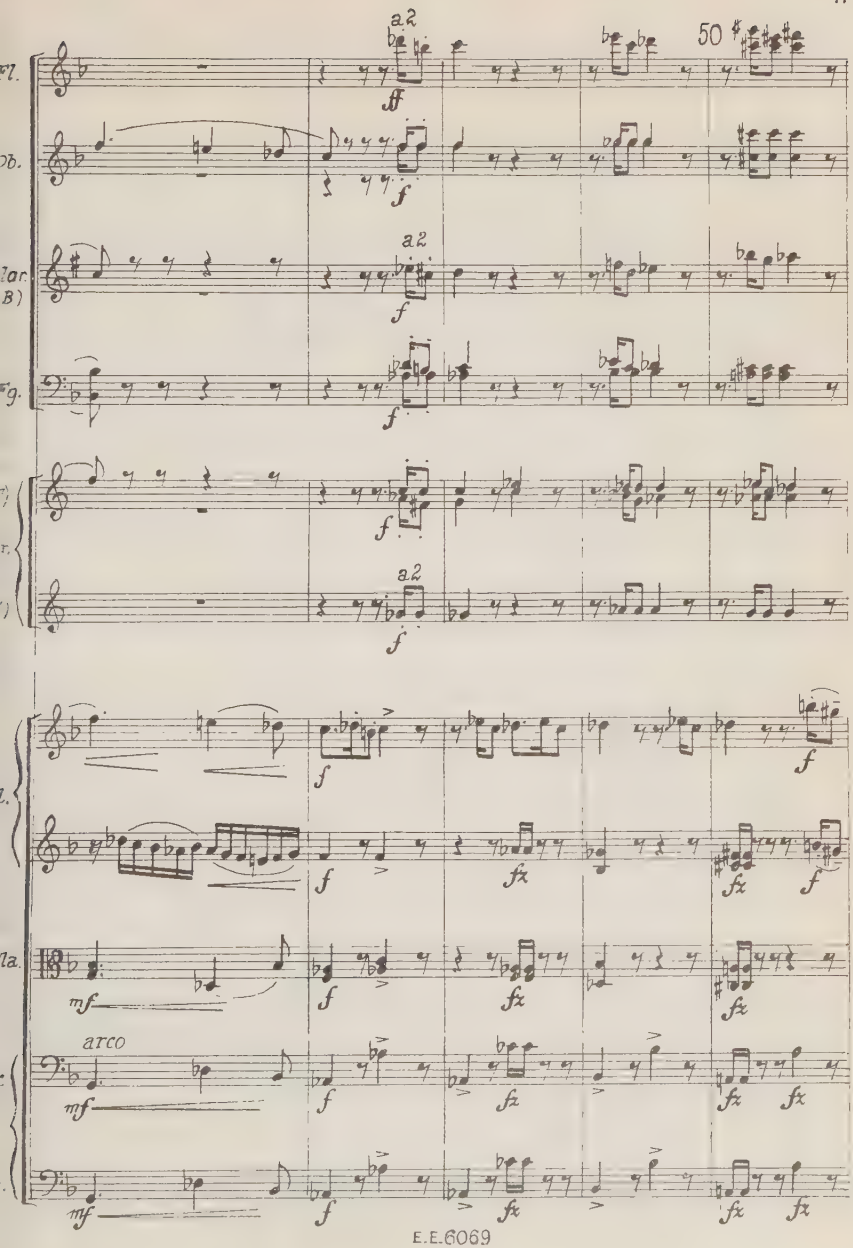
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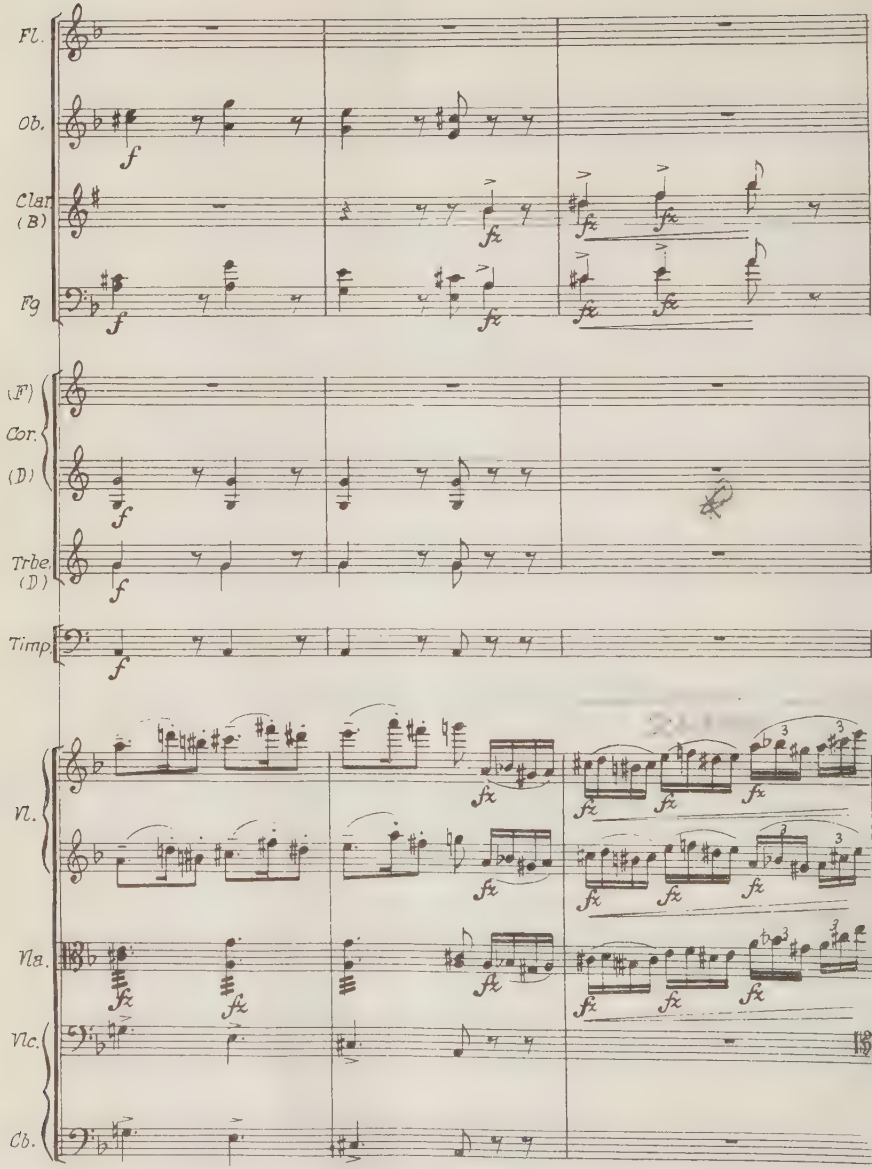
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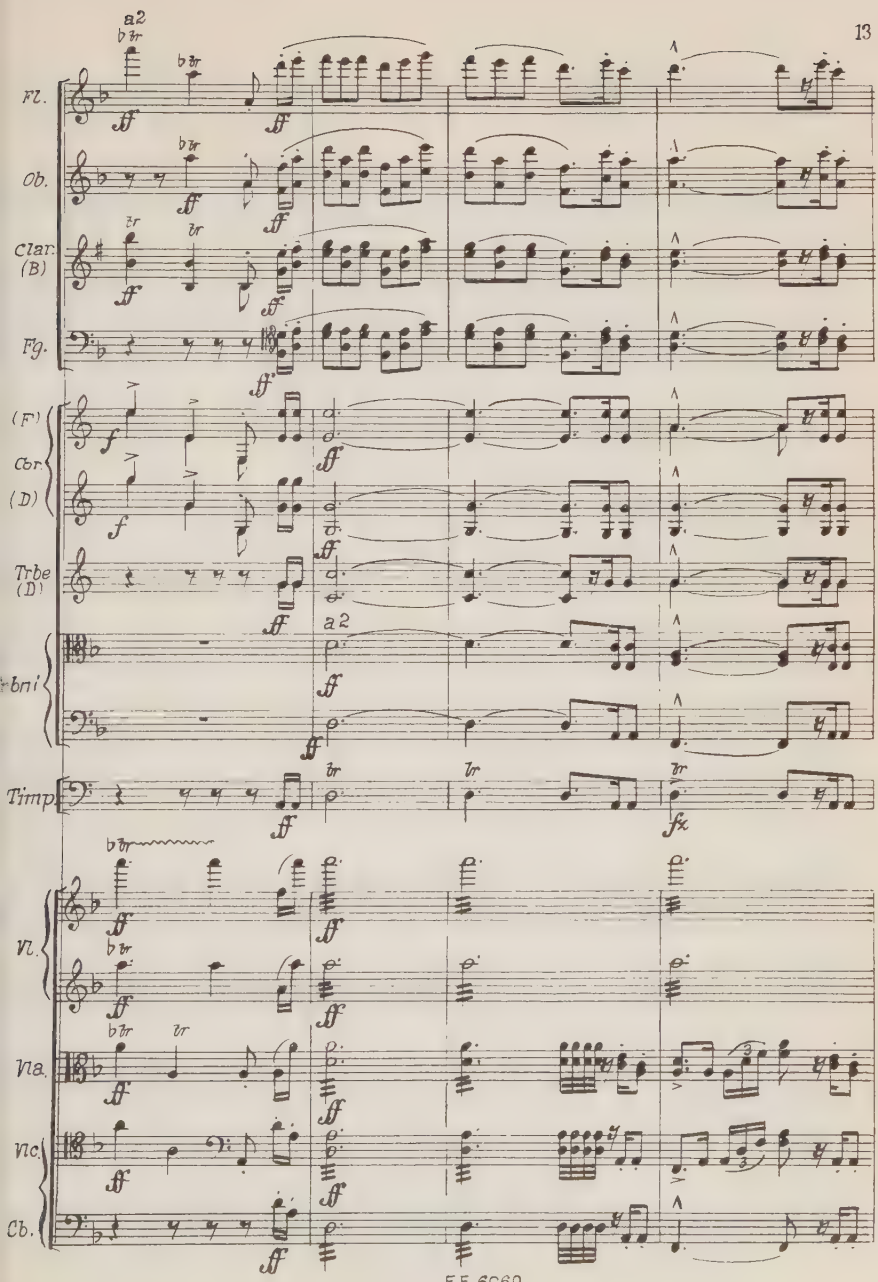
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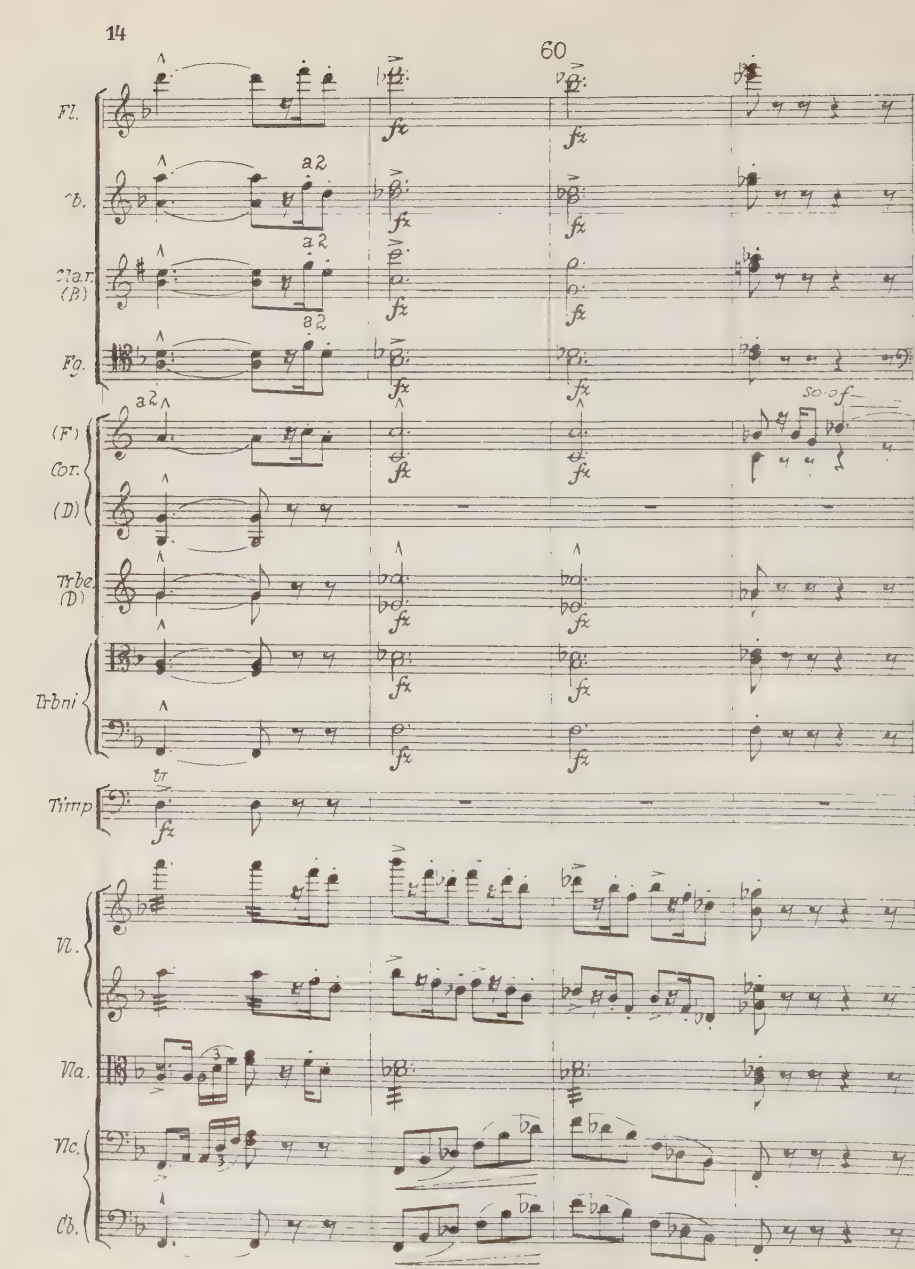
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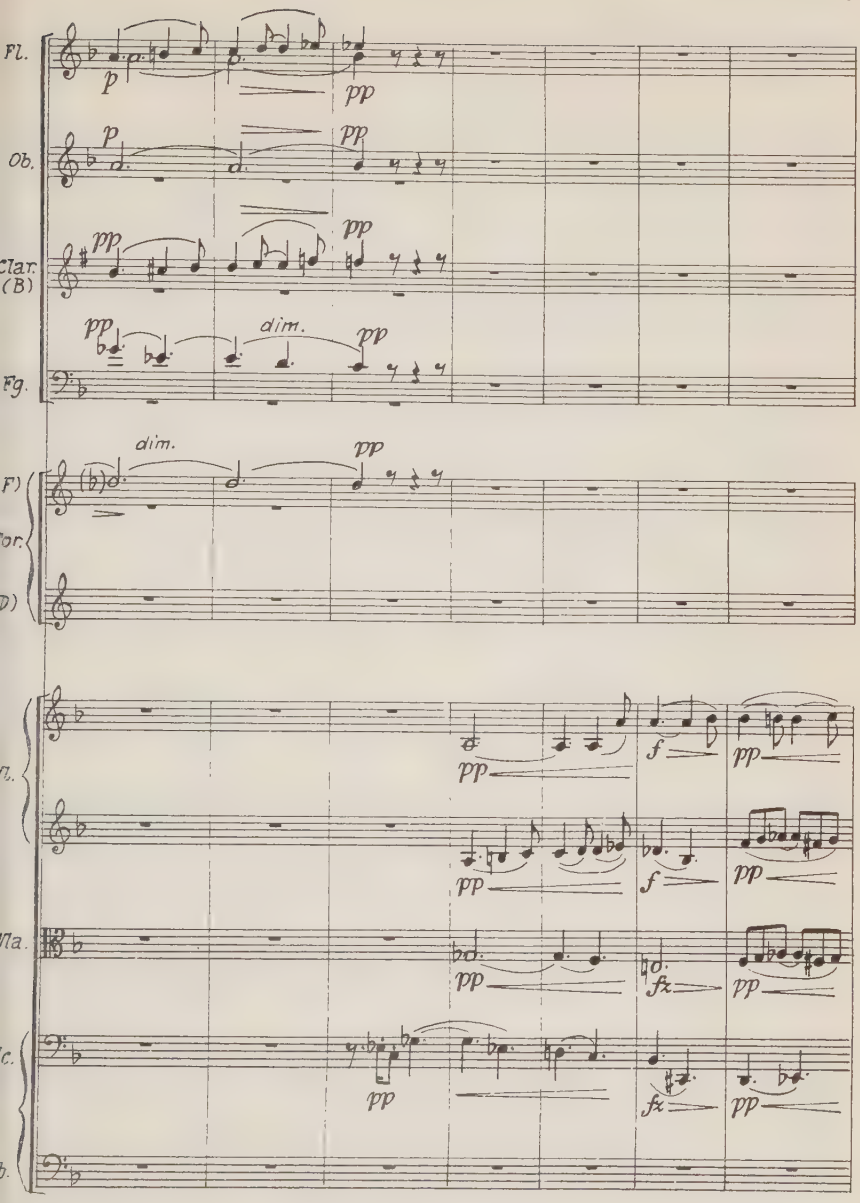
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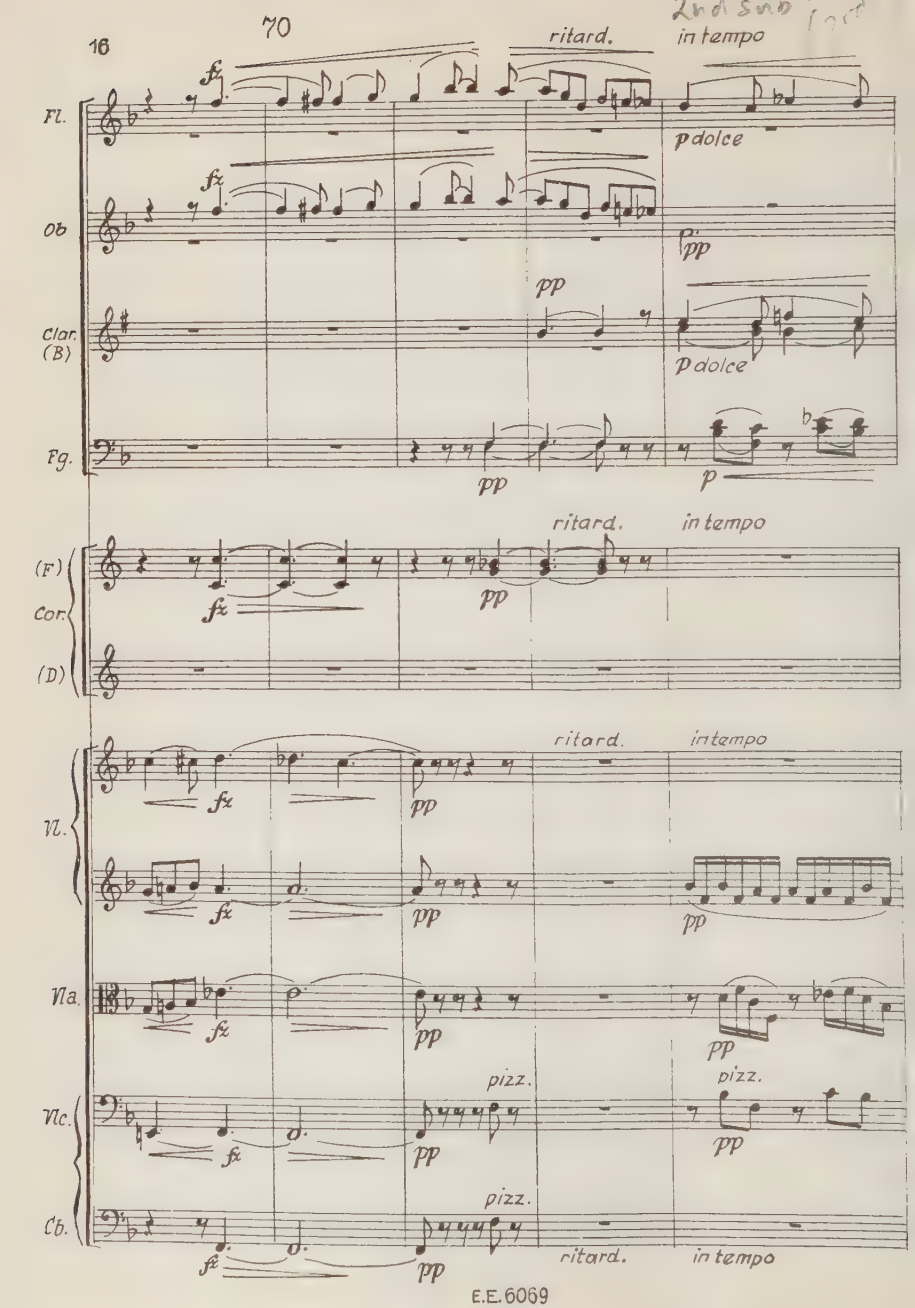
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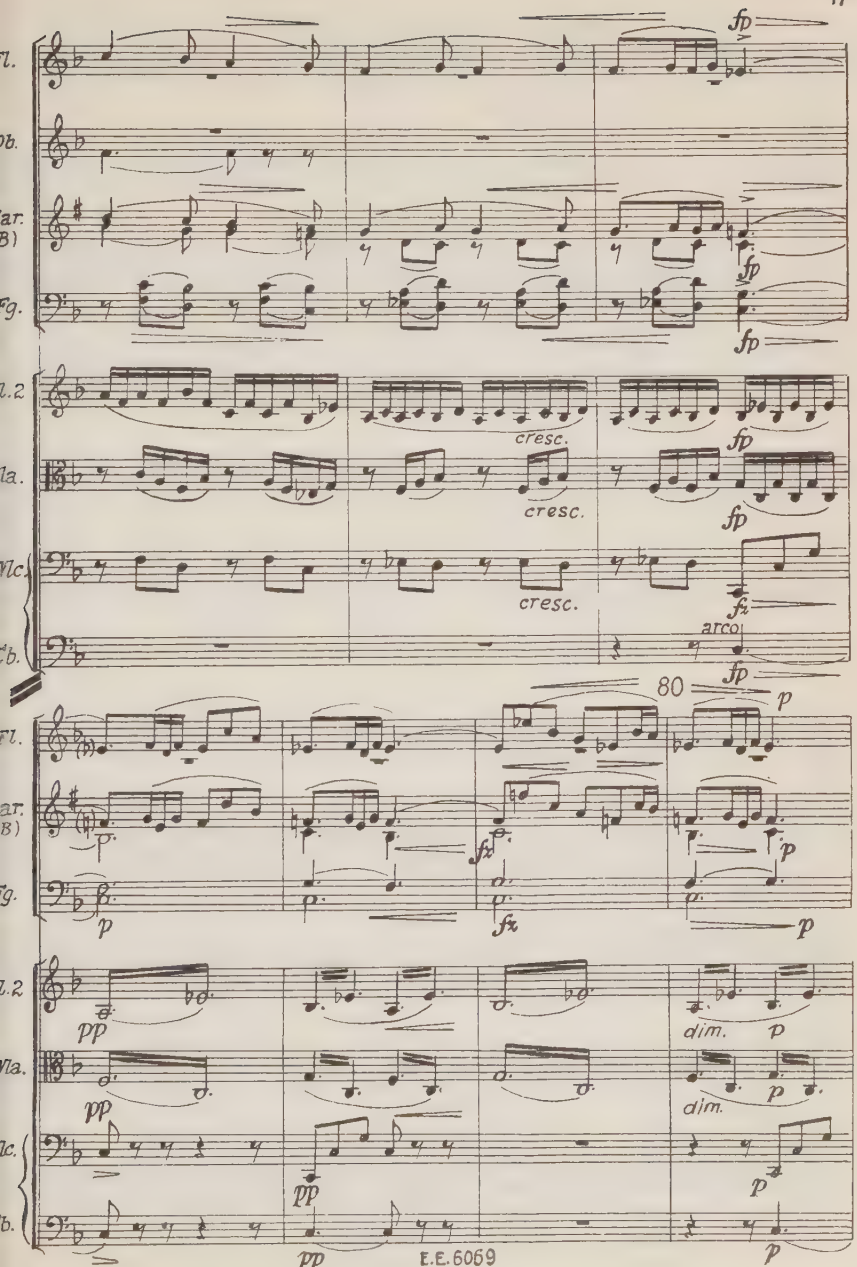
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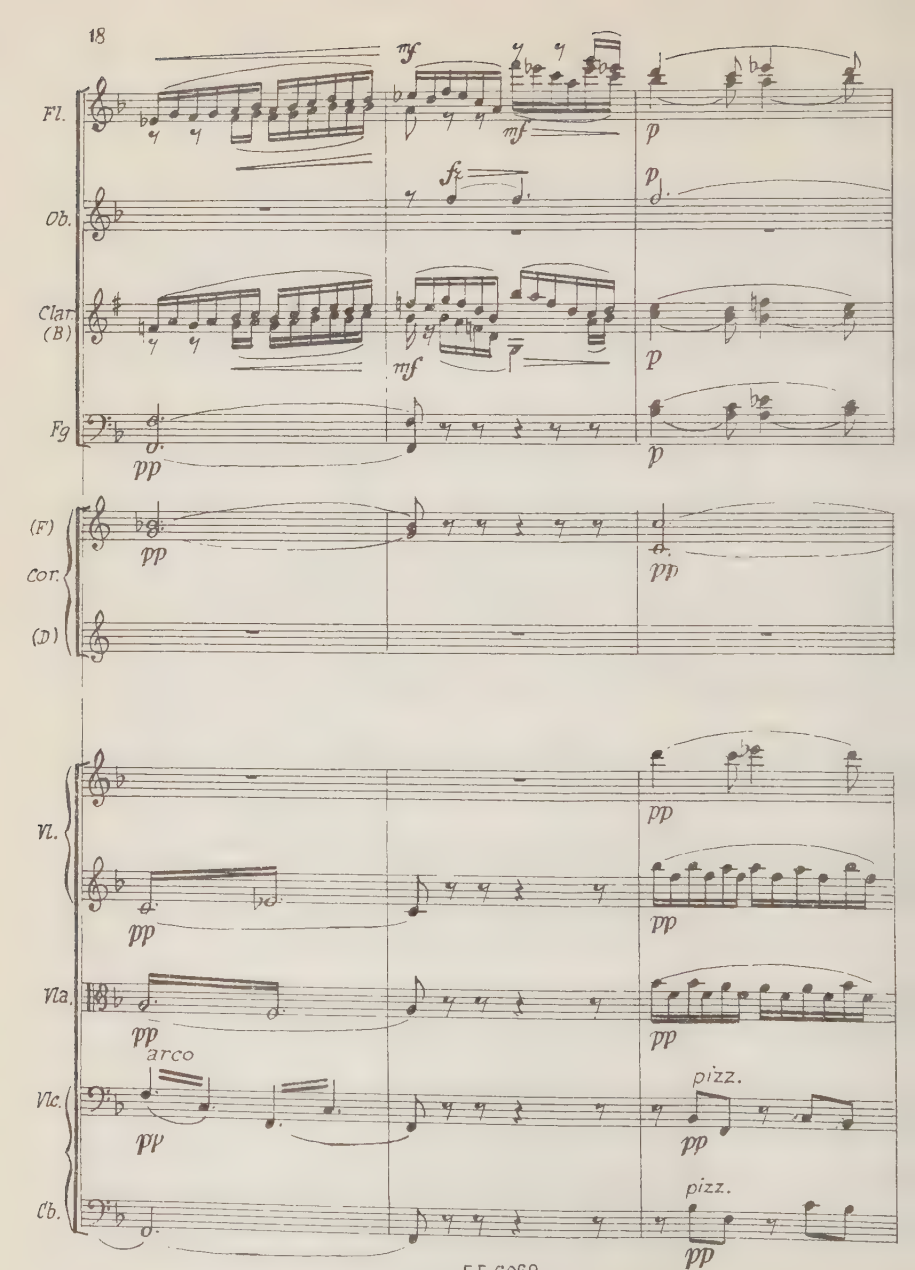
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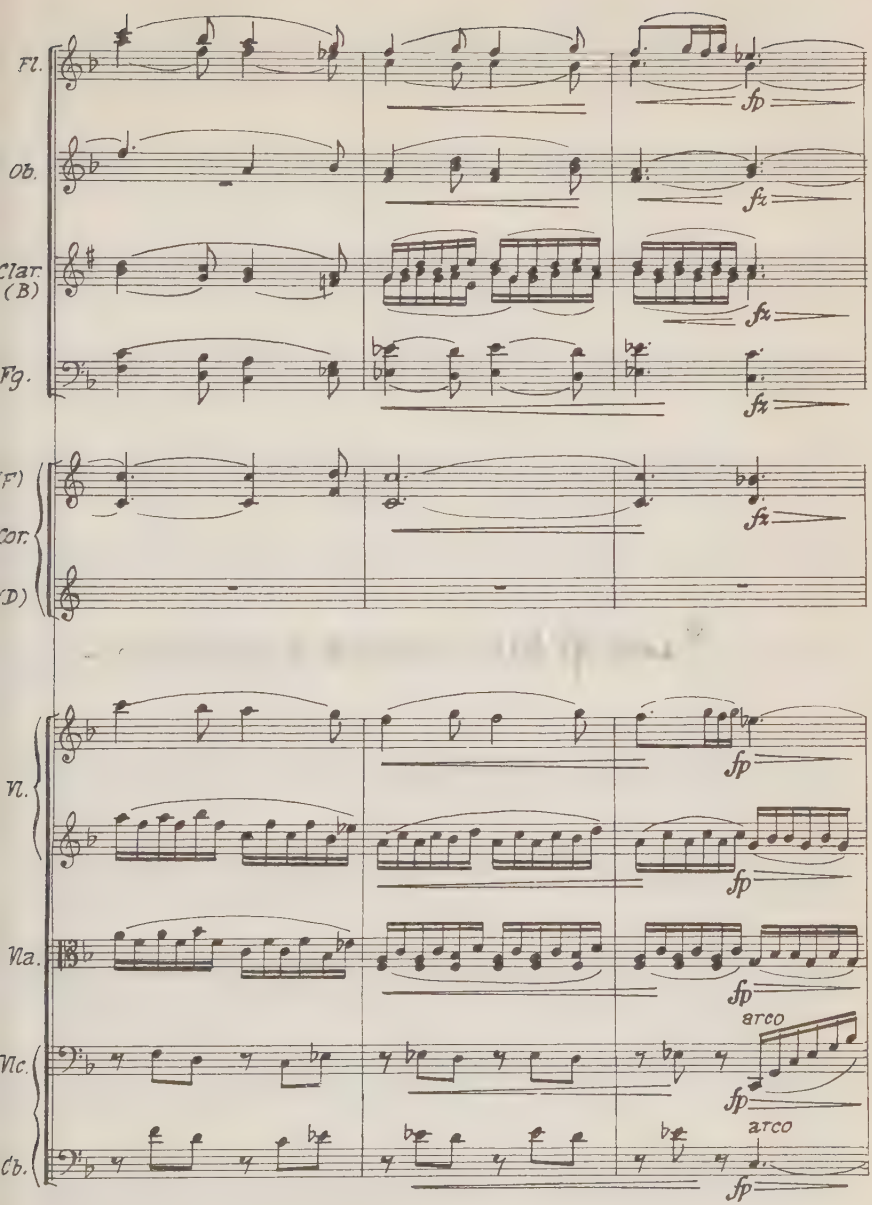
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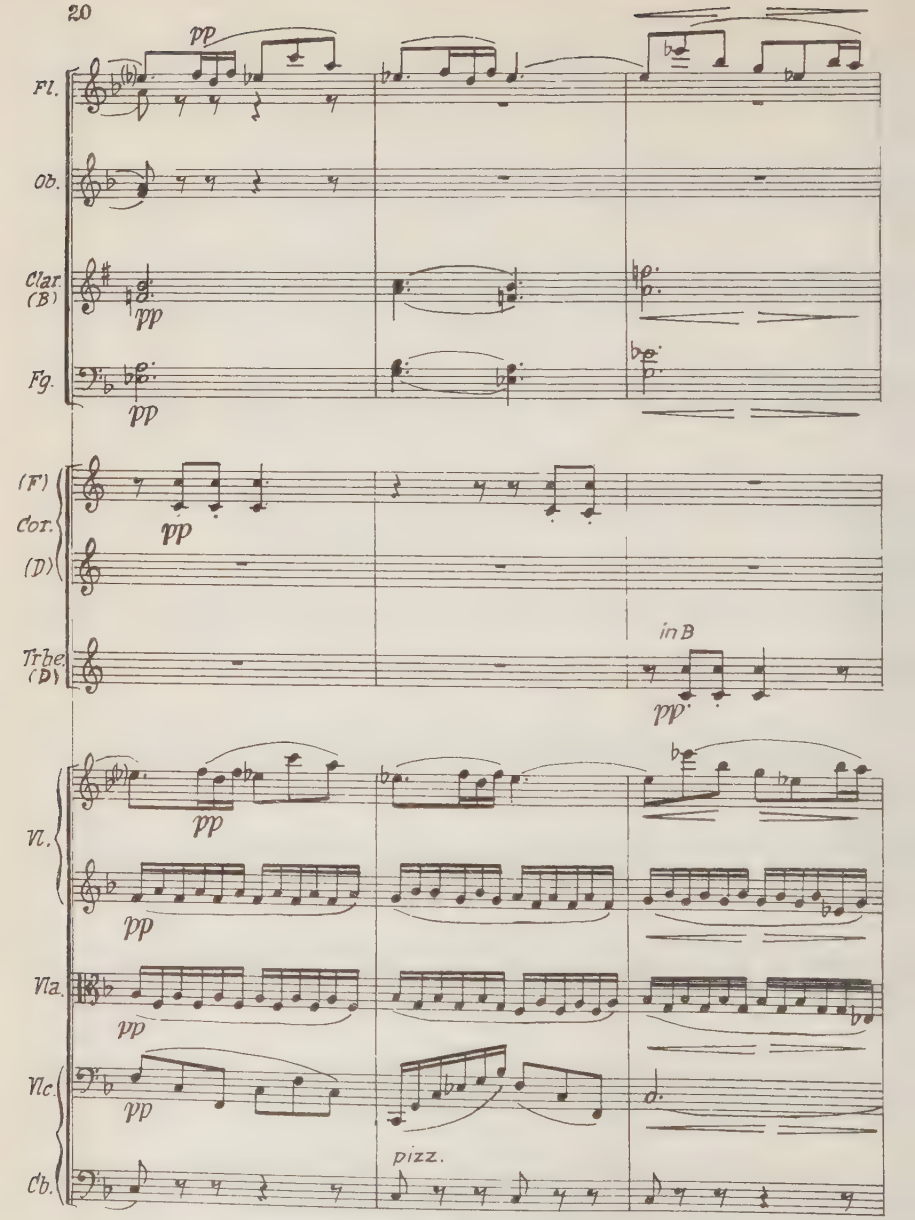
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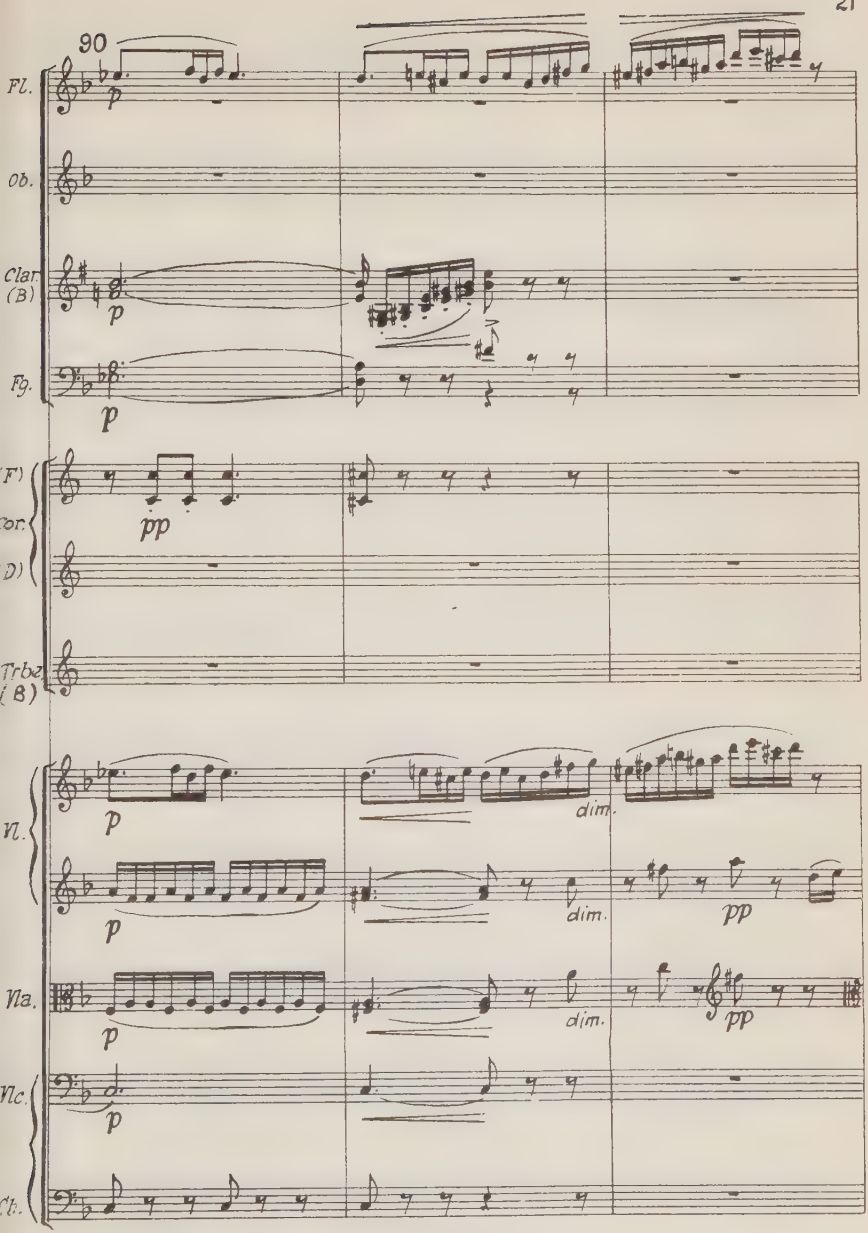
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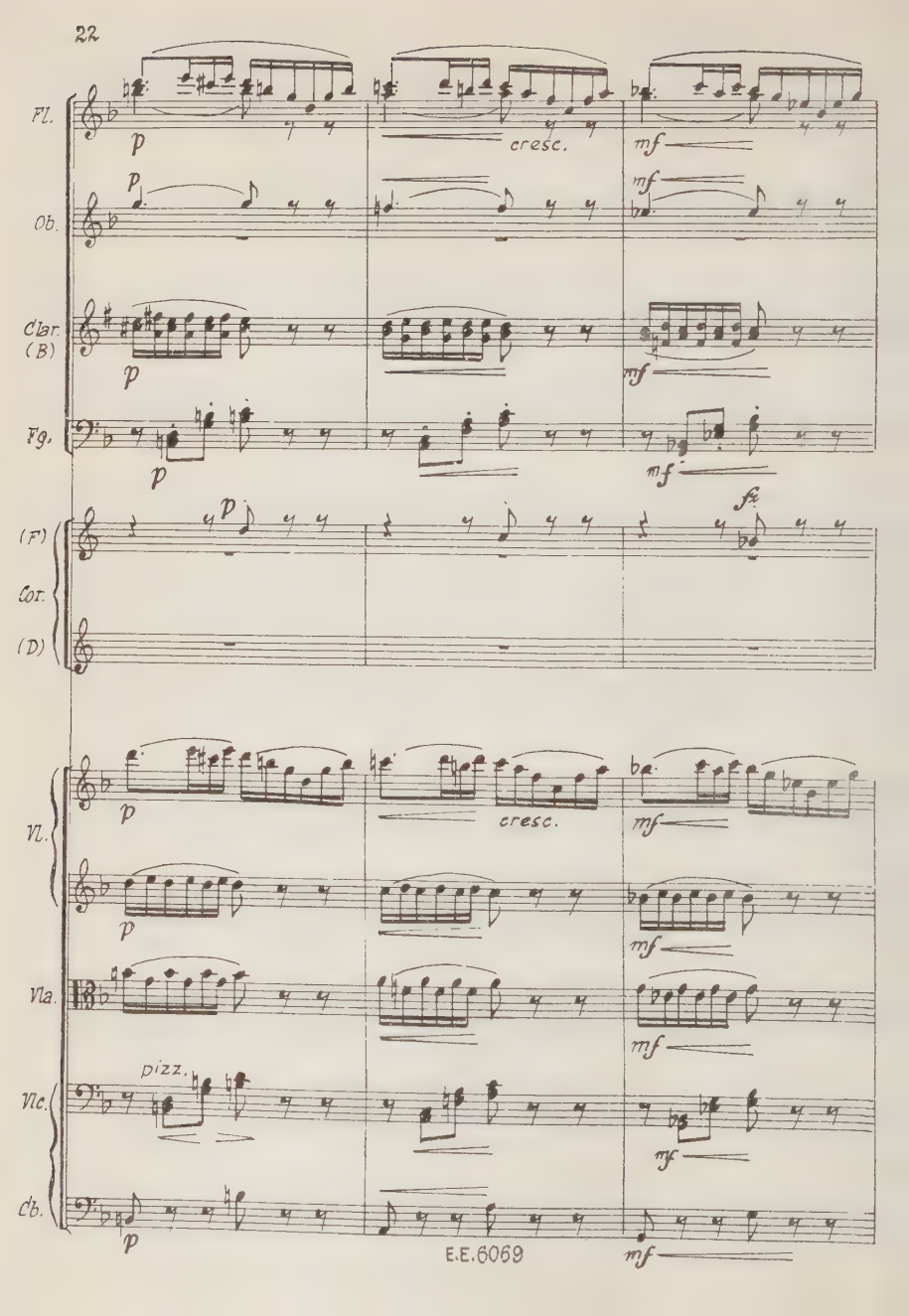
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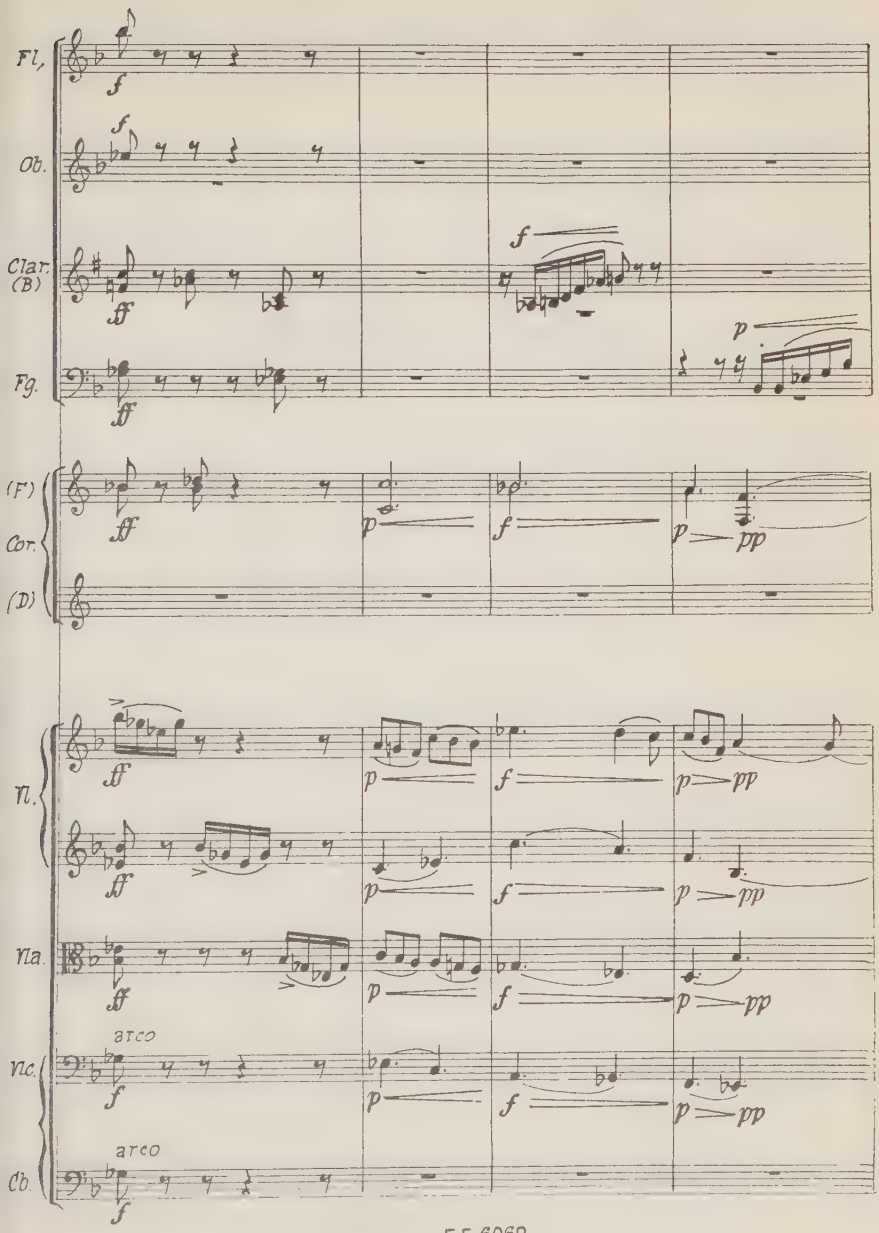
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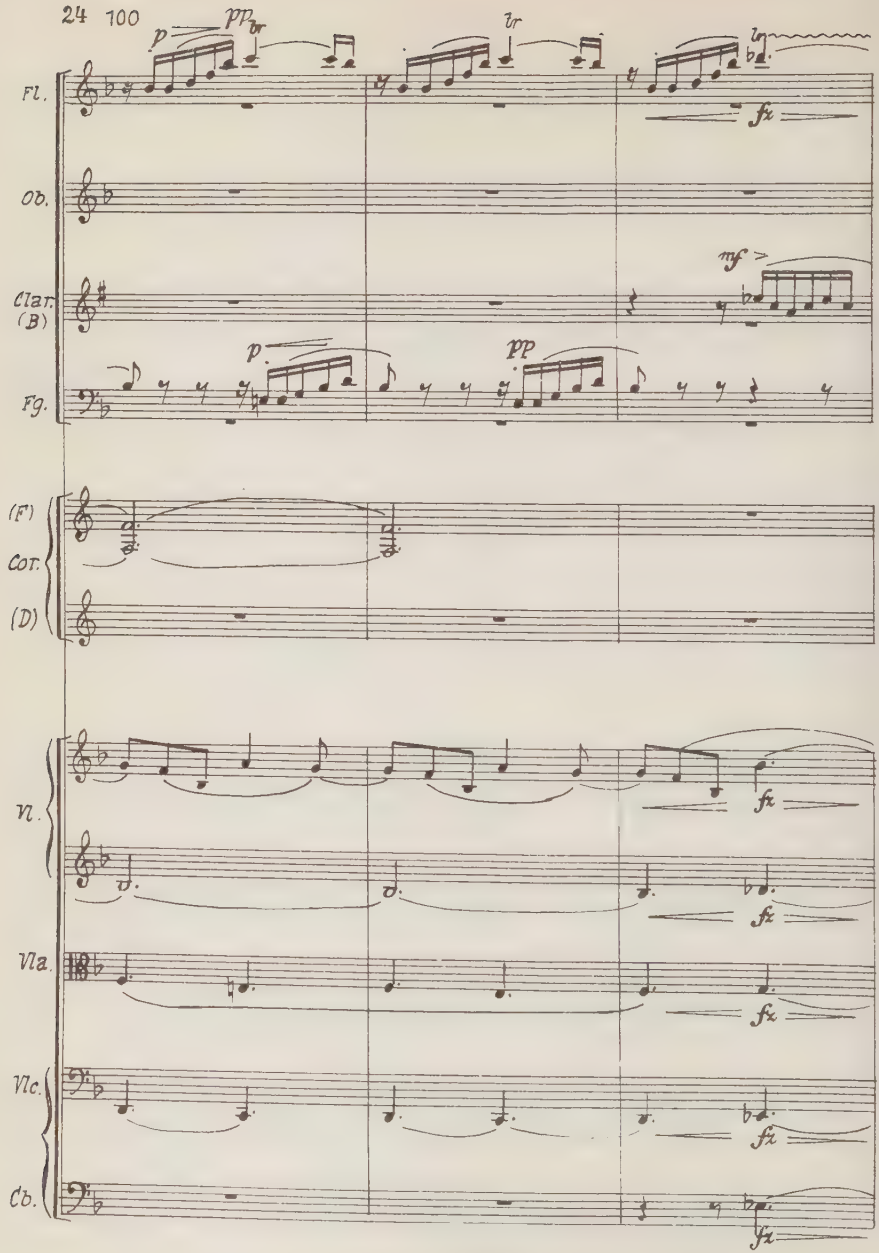
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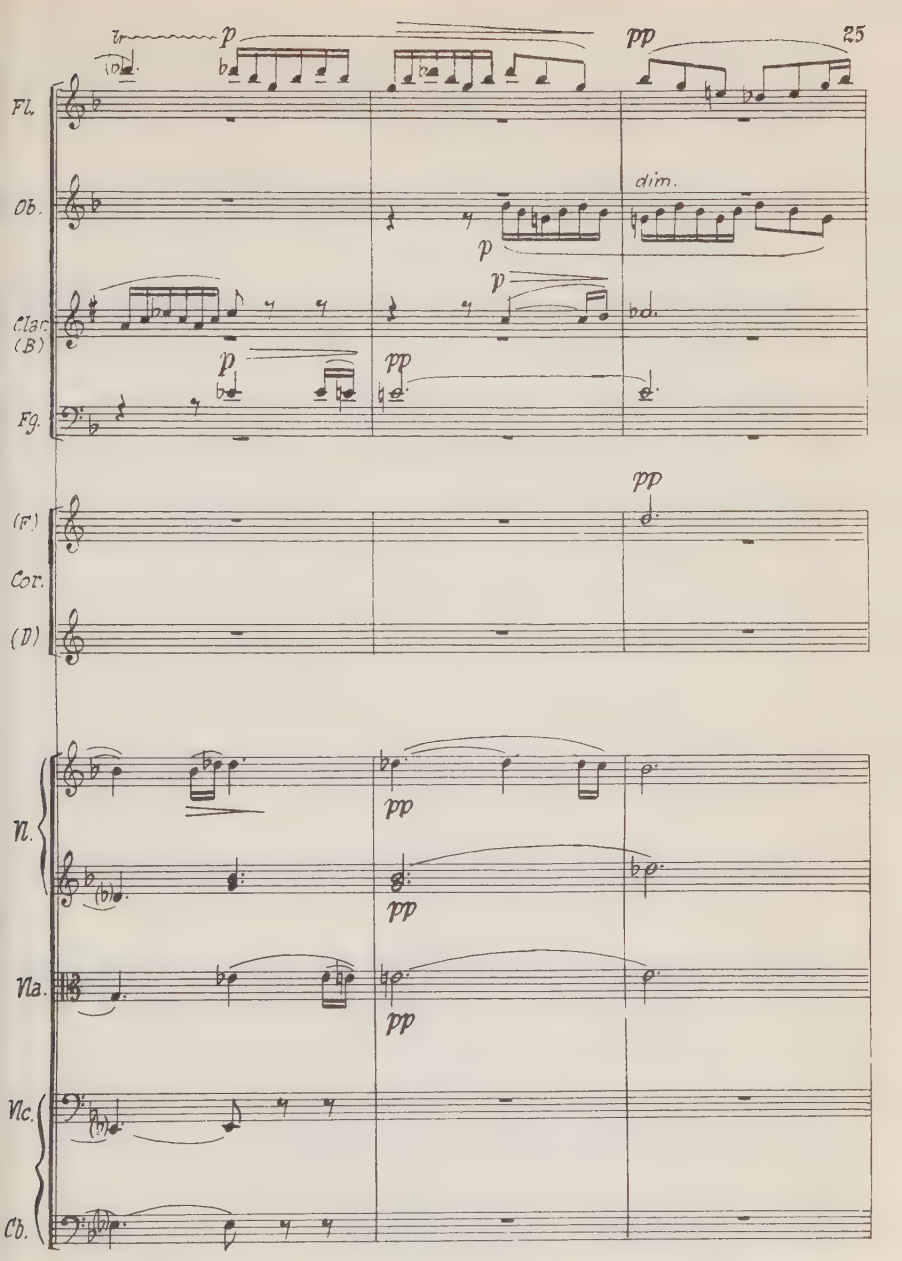
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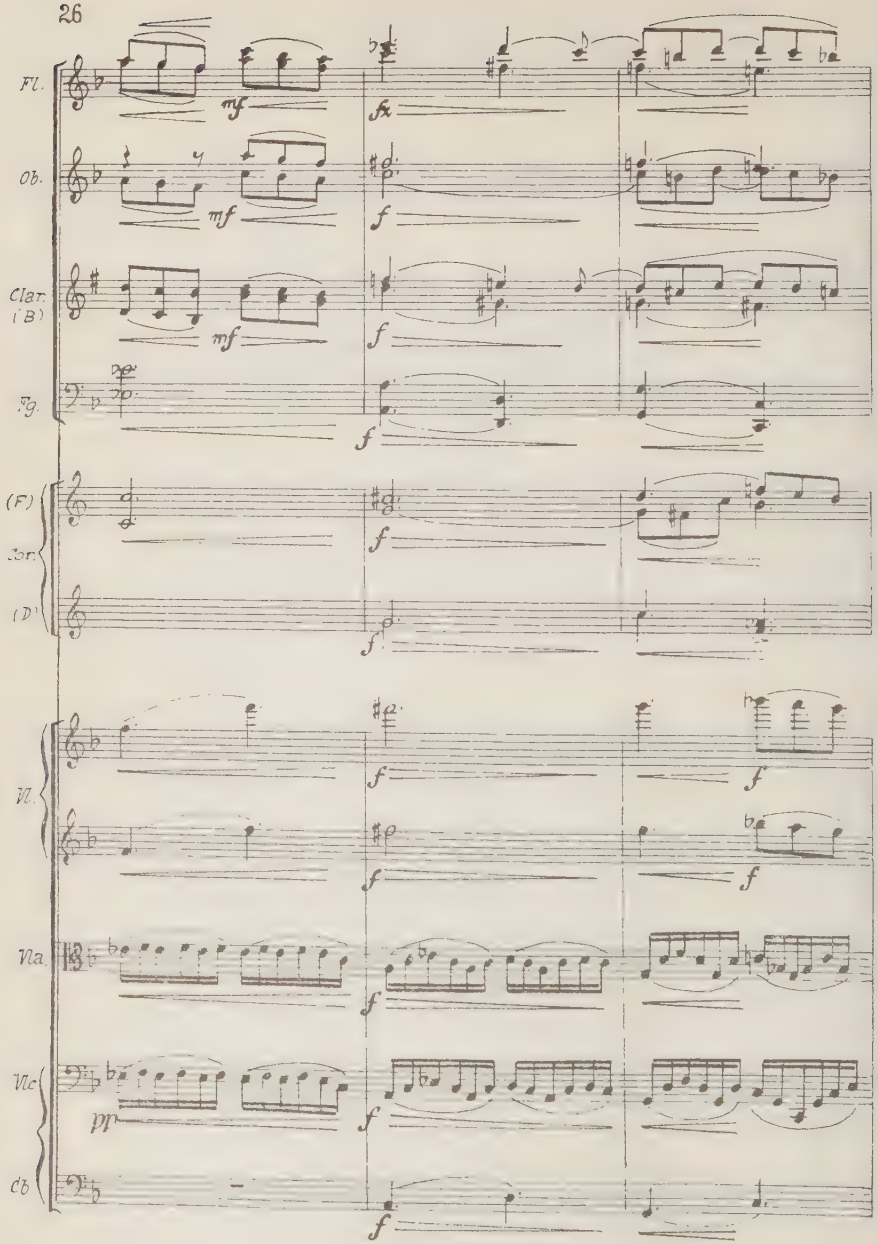
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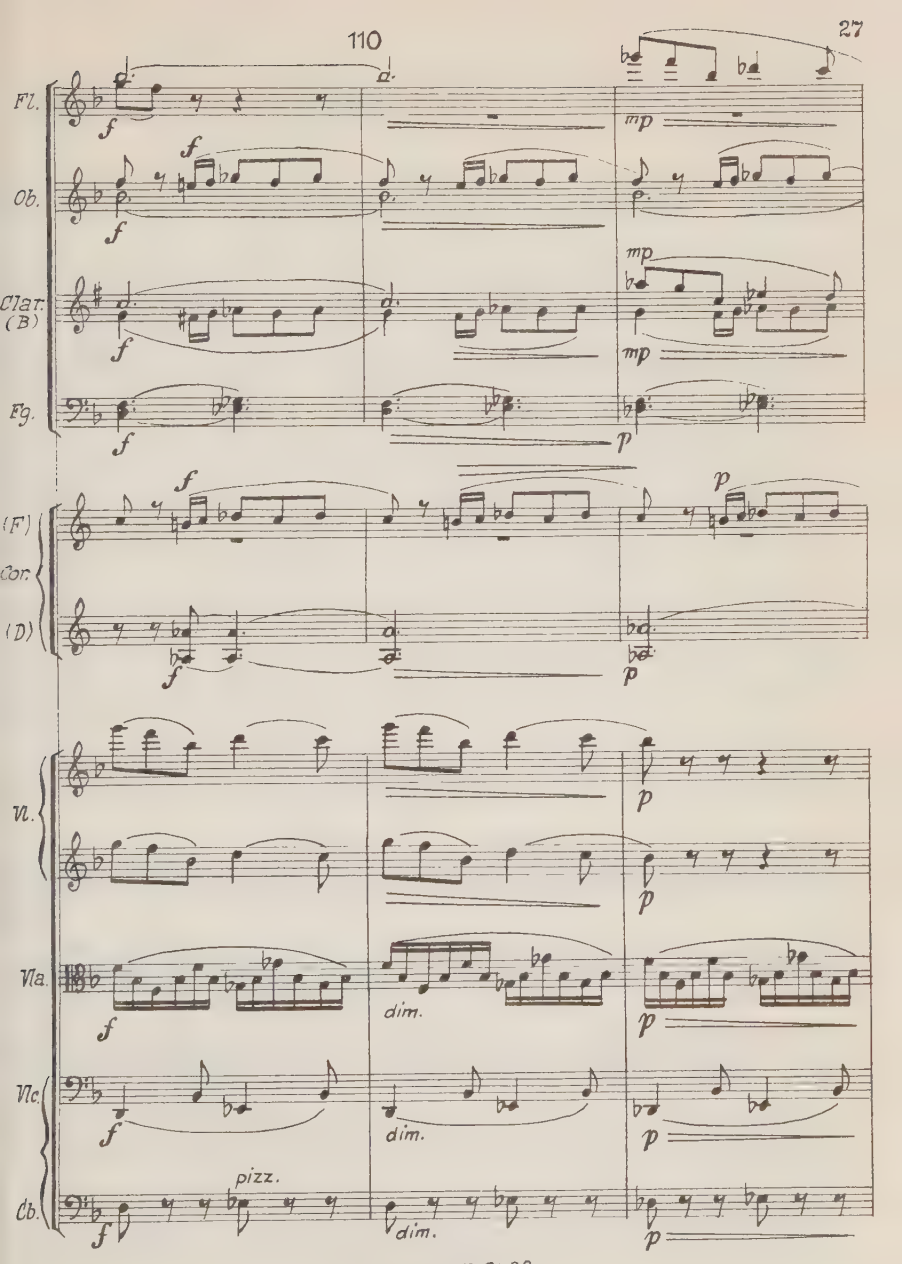
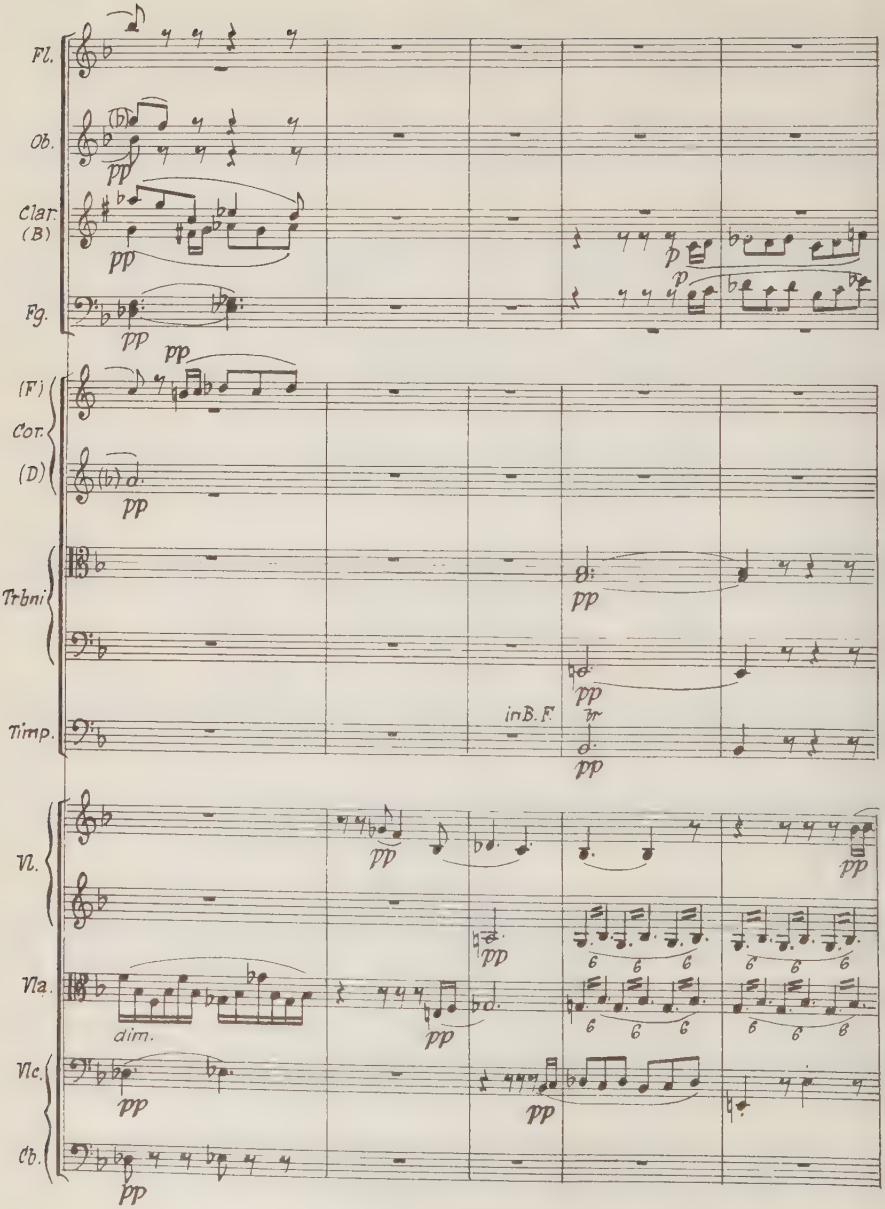
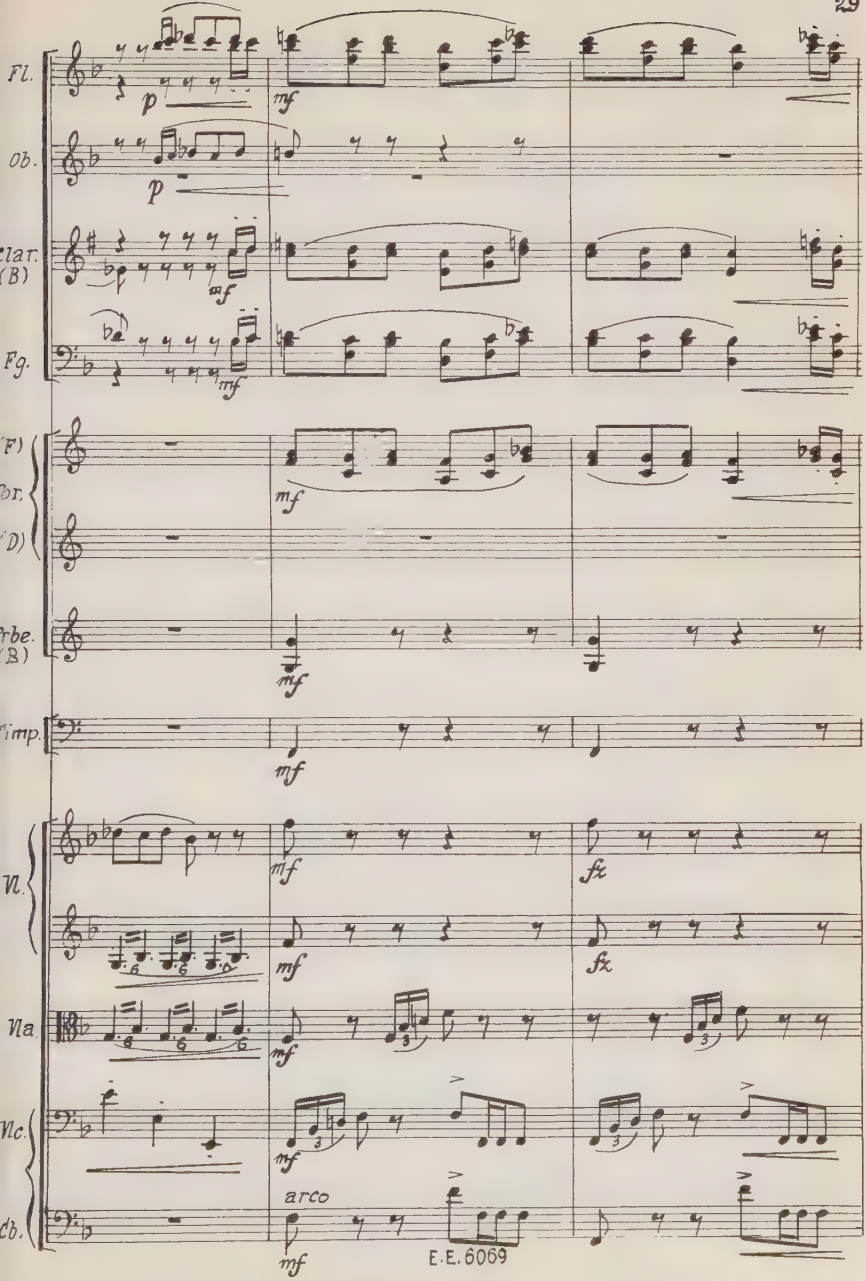
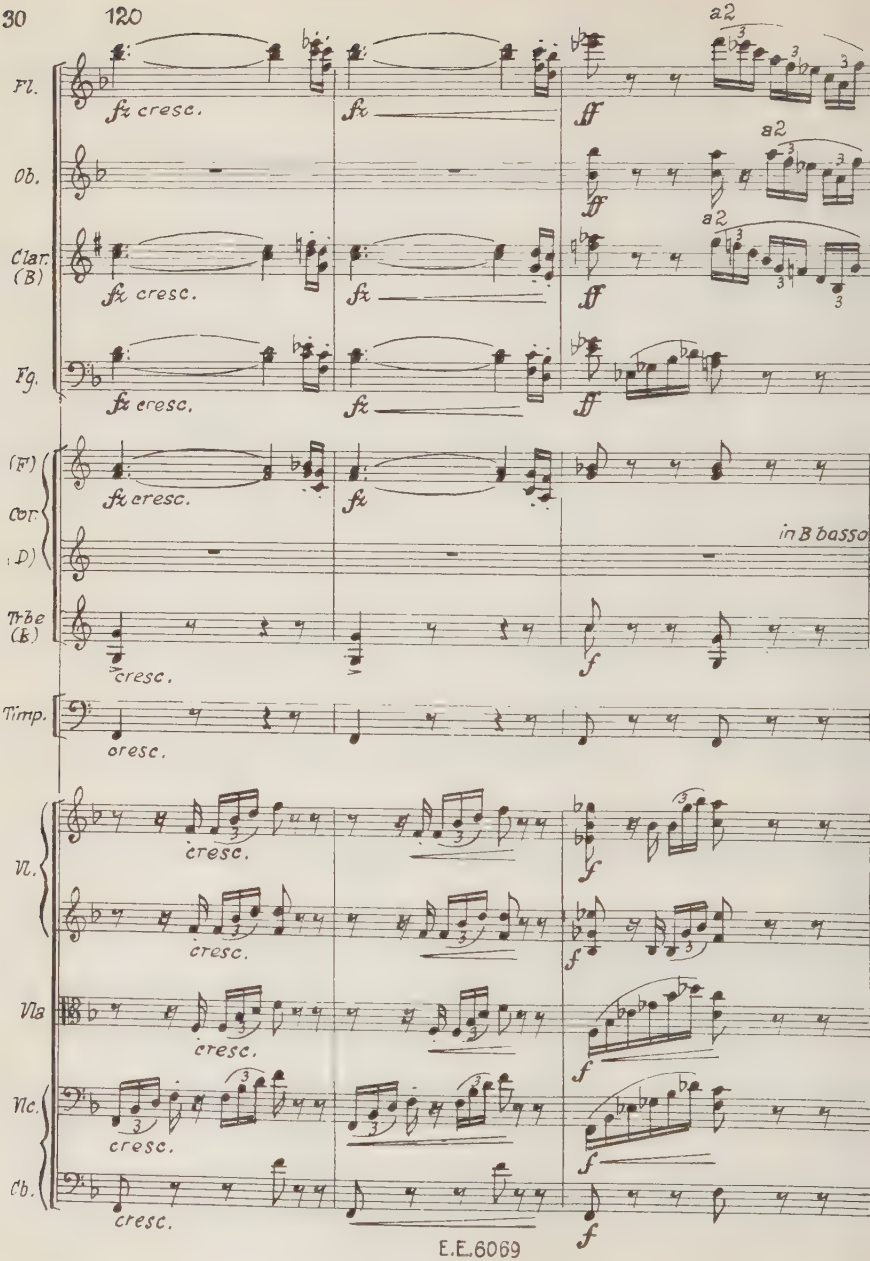
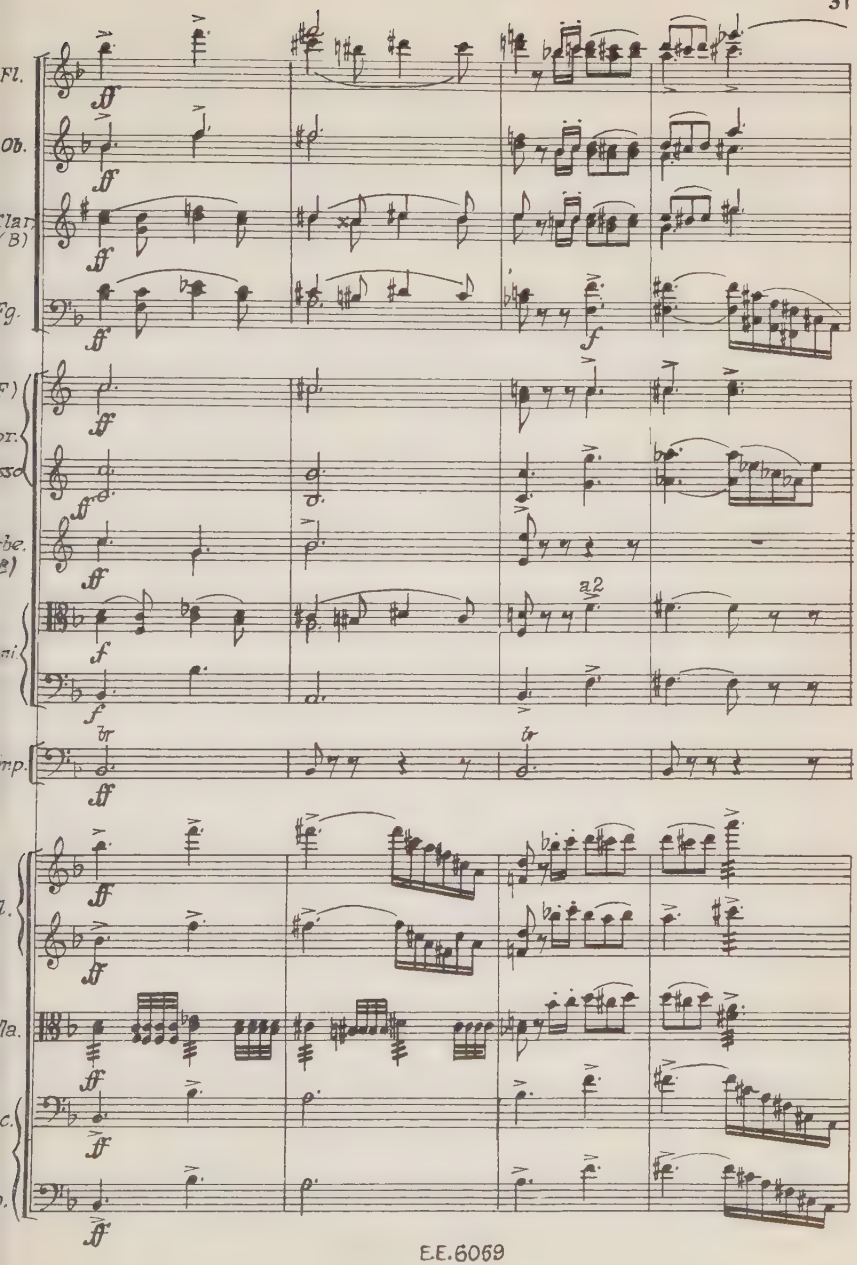

Fl.
Ob.
Clar. (B)
Fg.
(F)
Con.
(D)
Vl.
Vla.
Vc.
Cb.
pizz.
dim.
dim.
dim.

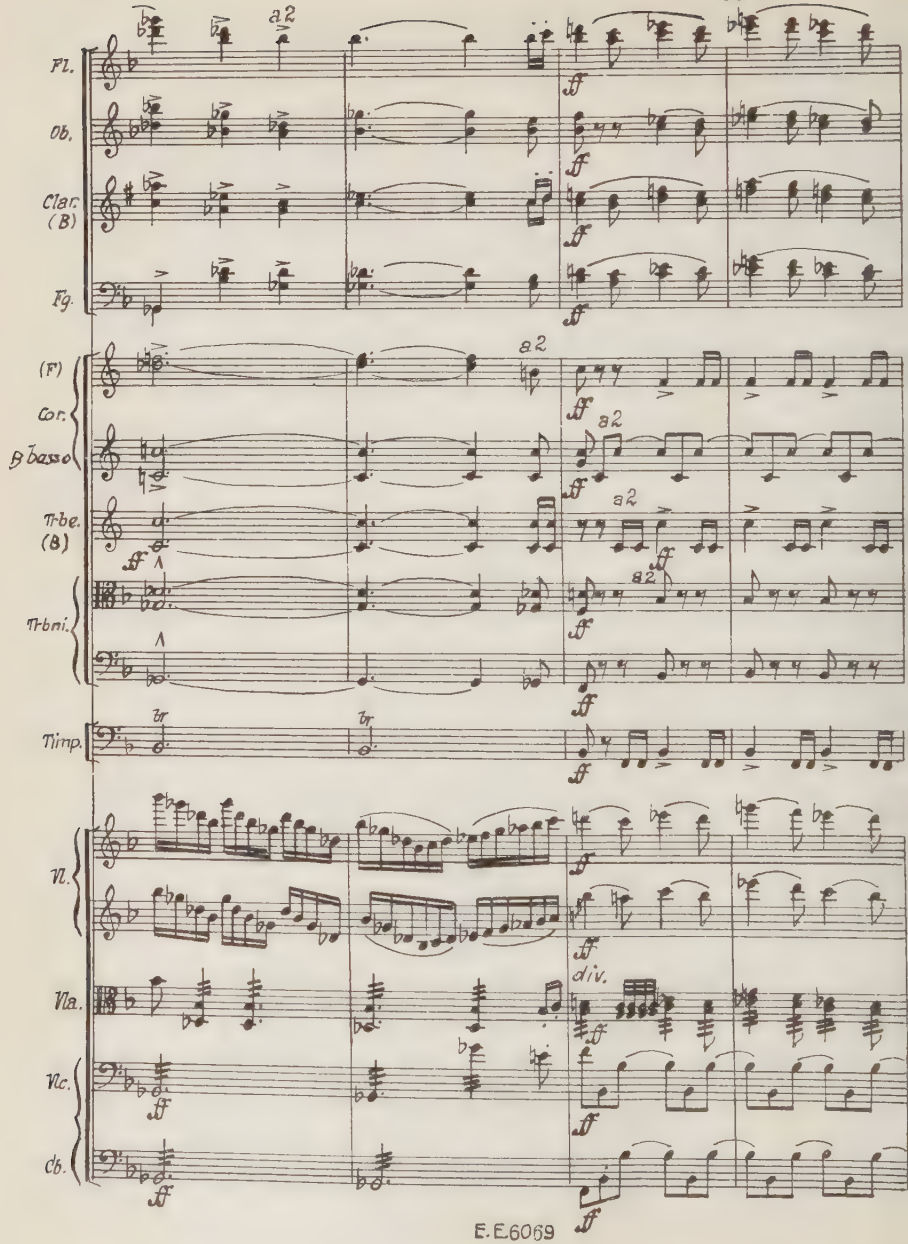

Fl.
Ob.
Clar. (B)
Fg.
(F)
Cor.
(D)
Trbni
Timp.
in B. F.
Vl.
Va.
dim.
Vc.
Cb.

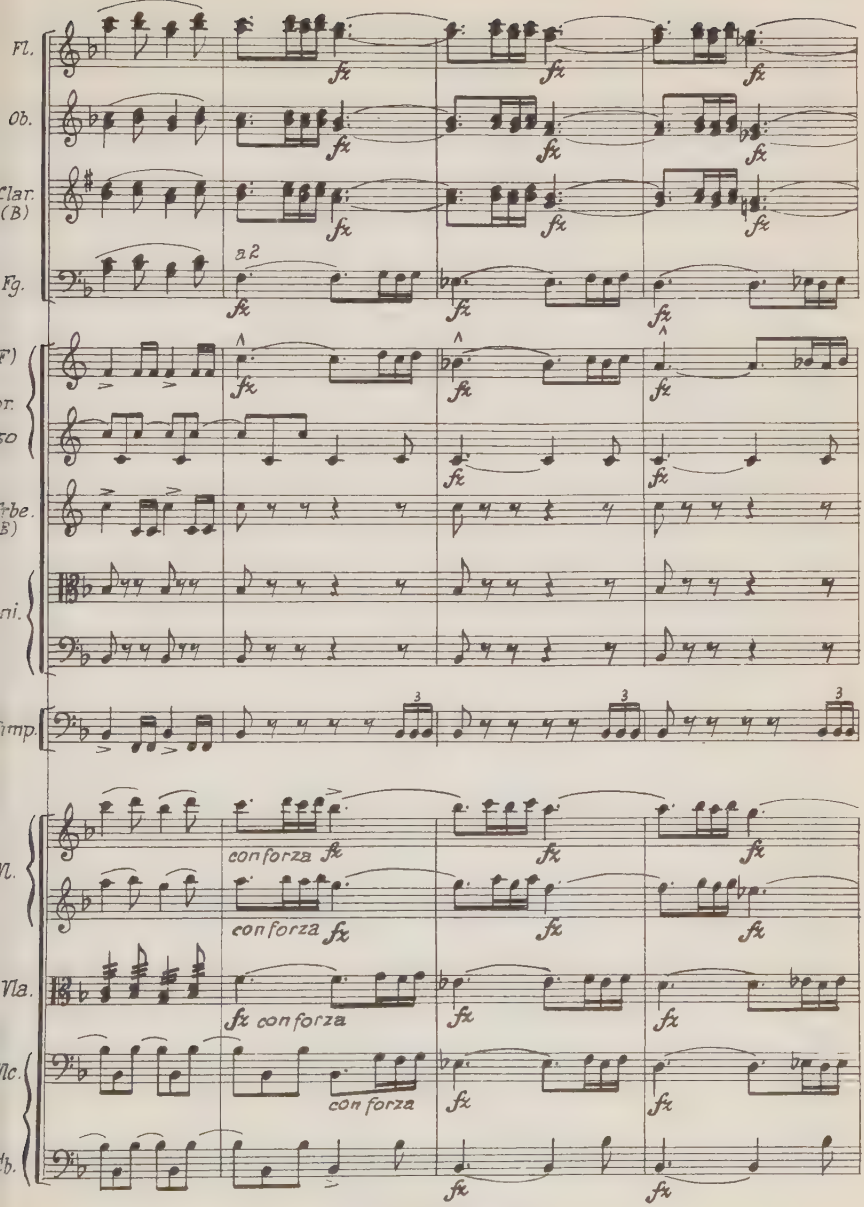

Fl.
Ob.
Clar. (B)
Fg.
(F)
Hr.
(D)
Perc. (B)
Timp.
Vl.
Vla.
Vlc.
Cb.
p
mf
fz
arco

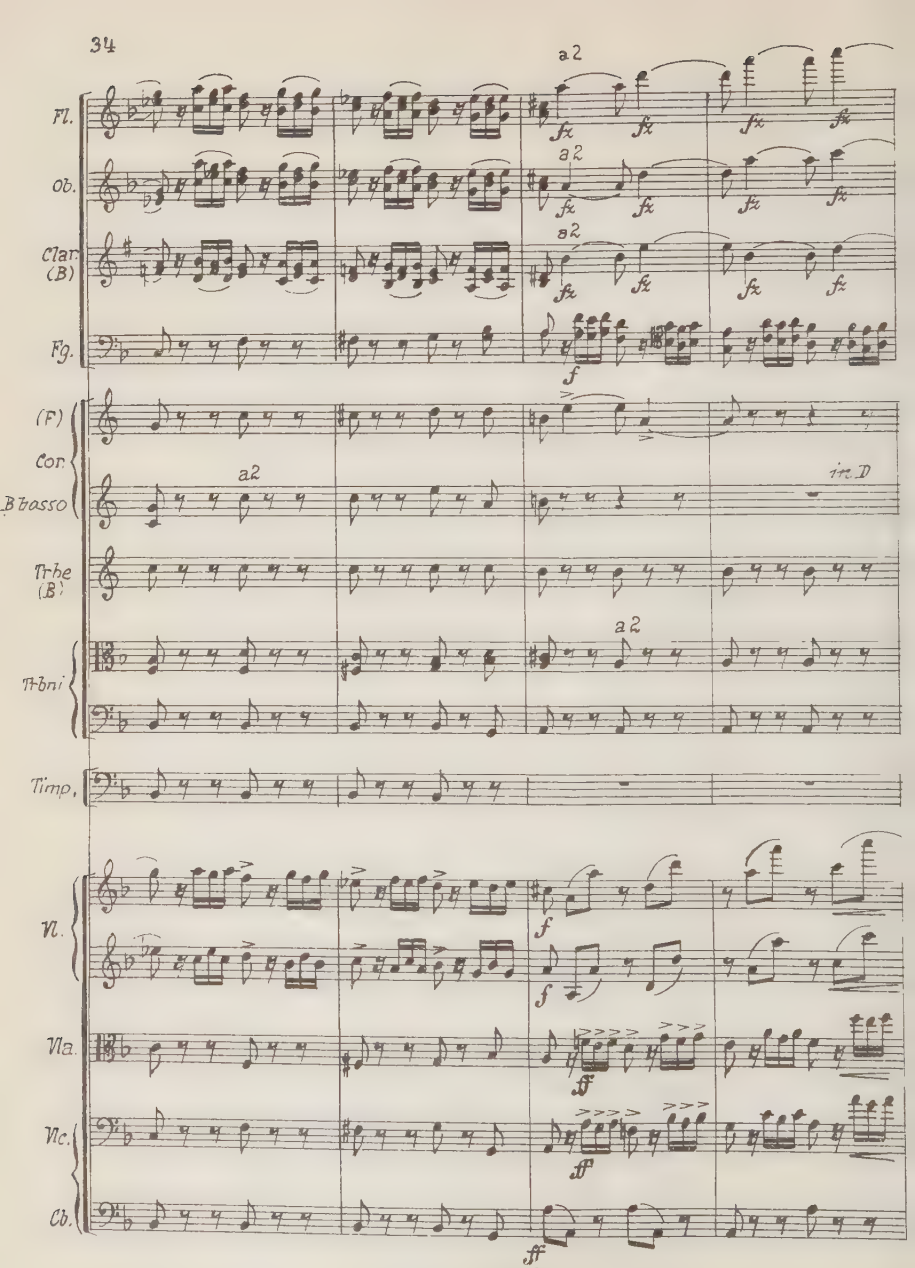
120




Fl.
Ob.
Clar. (B)
Fg.
(F)
Cor.
Tbe.
(B)
Tmp.
Vl.
Vla.
Vc.
Cb.
ff
f
a2
tr


Fl.
Ob.
Clar. (B)
Fg.
(F)
Cor.
β basso
Trbe. (B)
Trbni.
Timp.
Vl.
Va.
Vc.
Cb.
a2
div.


Fl.
Ob.
Clar. (B)
Fg.
a 2
fz
F)
r.
so
rbe. B)
ni.
mp.
3
N.
Vla.
Vlc.
Cb.
con forza fz
fz


a2
Fl.
Ob.
Clar. (B)
Fg.
(F)
Cor.
B basso
Trbe (B)
Tbni
Timp.
Vl.
Vla.
Vc.
Cb.
in D

140

Fl.

Ob.

Clar. (B)

Fg.

a2

in A

(F)

Cor. D)

in D

C-be. (B)

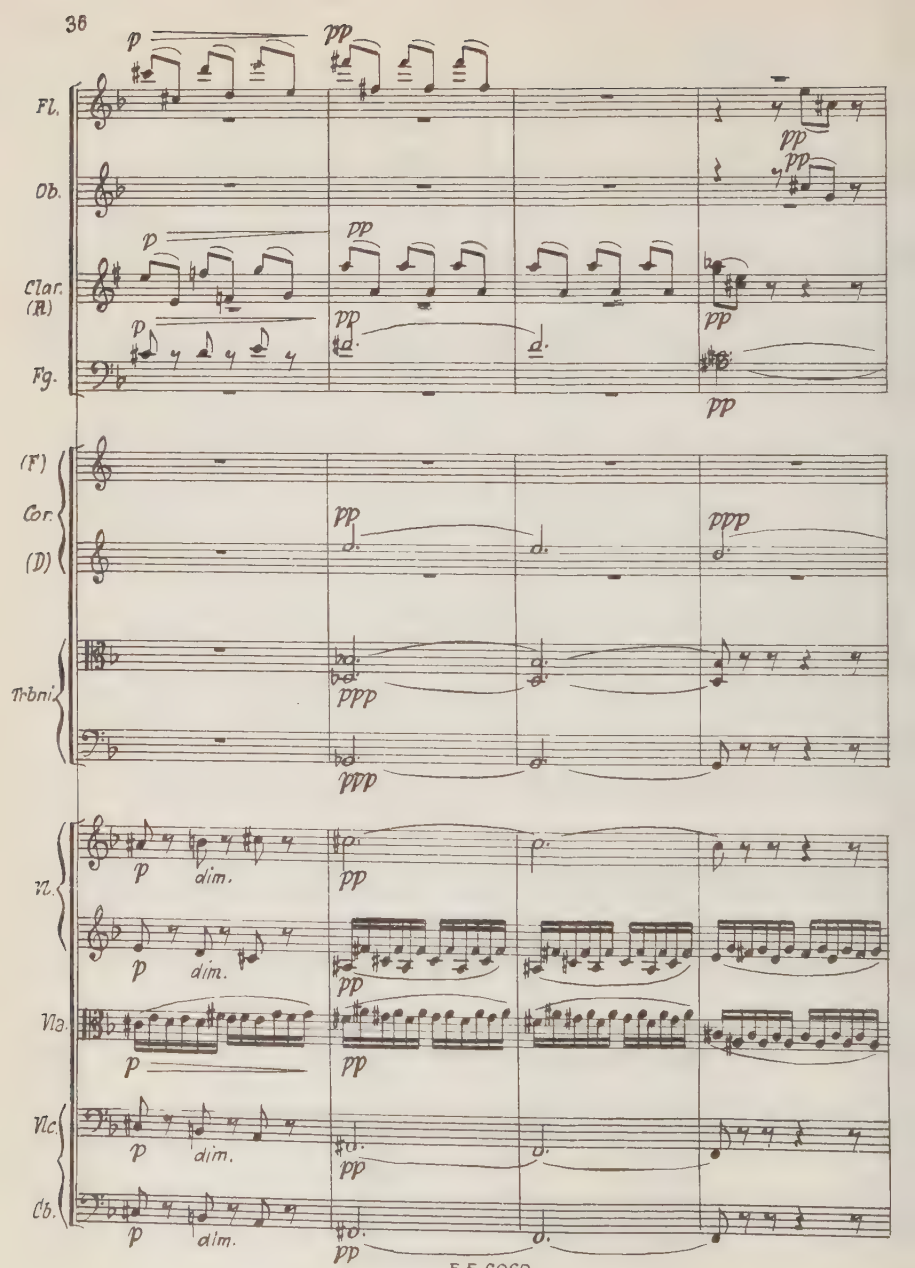
Tri.

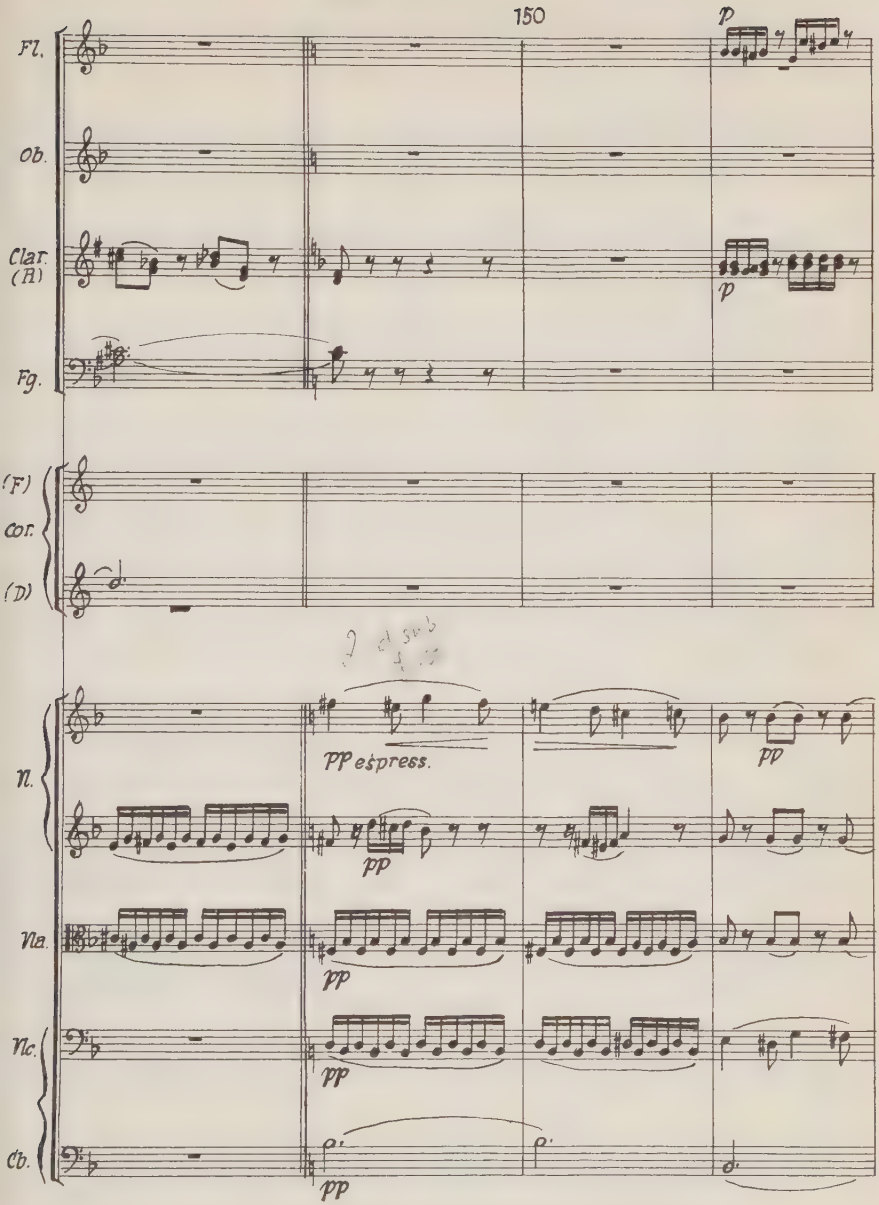
Vn.

Va

Vc.

Cb.


Fl.
Ob.
Clar. (B)
Fg.
(F)
Cor.
(D)
Trbni.
Vn.
Vla.
Vlc.
Cb.
p
pp
ppp
dim.


150
p
Fl.
Ob.
Clar. (A)
p
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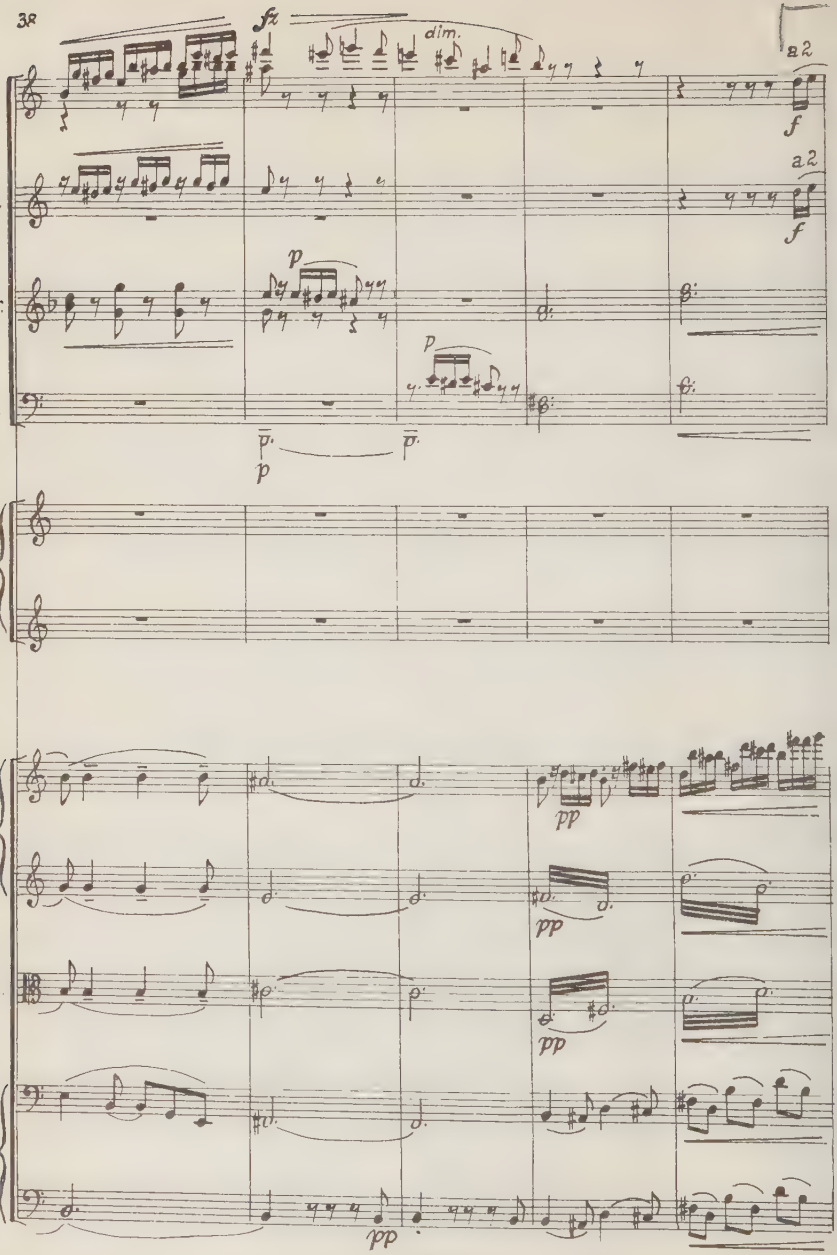
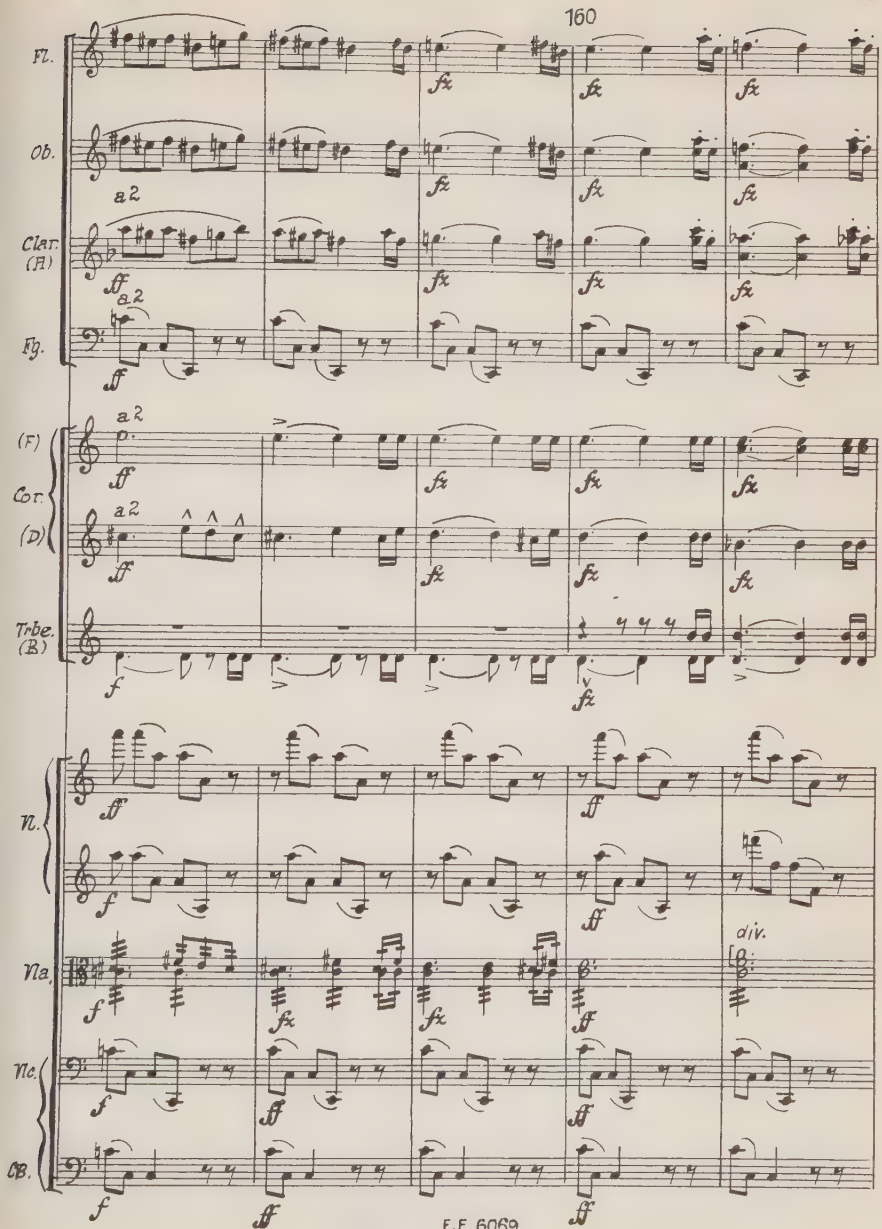
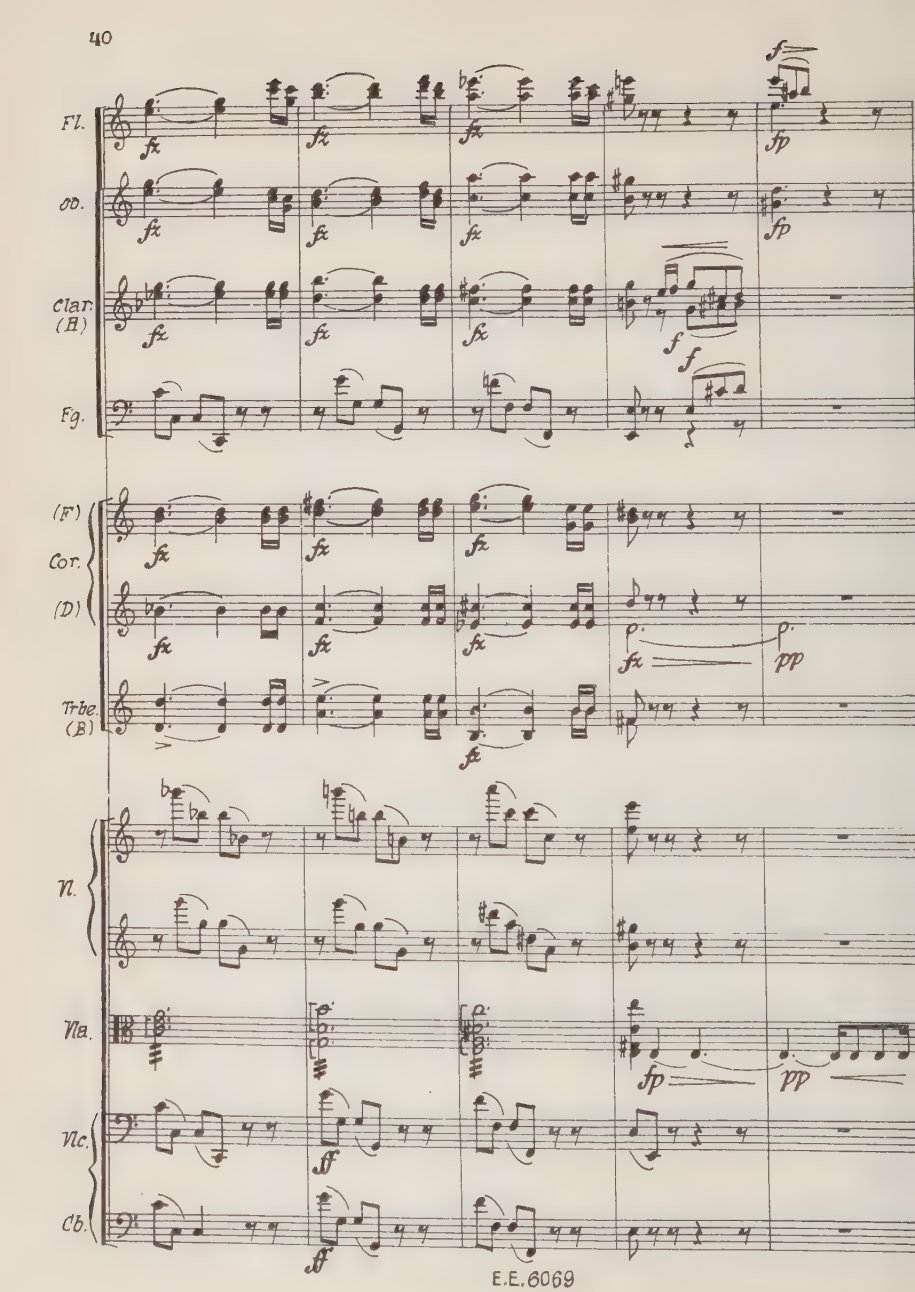
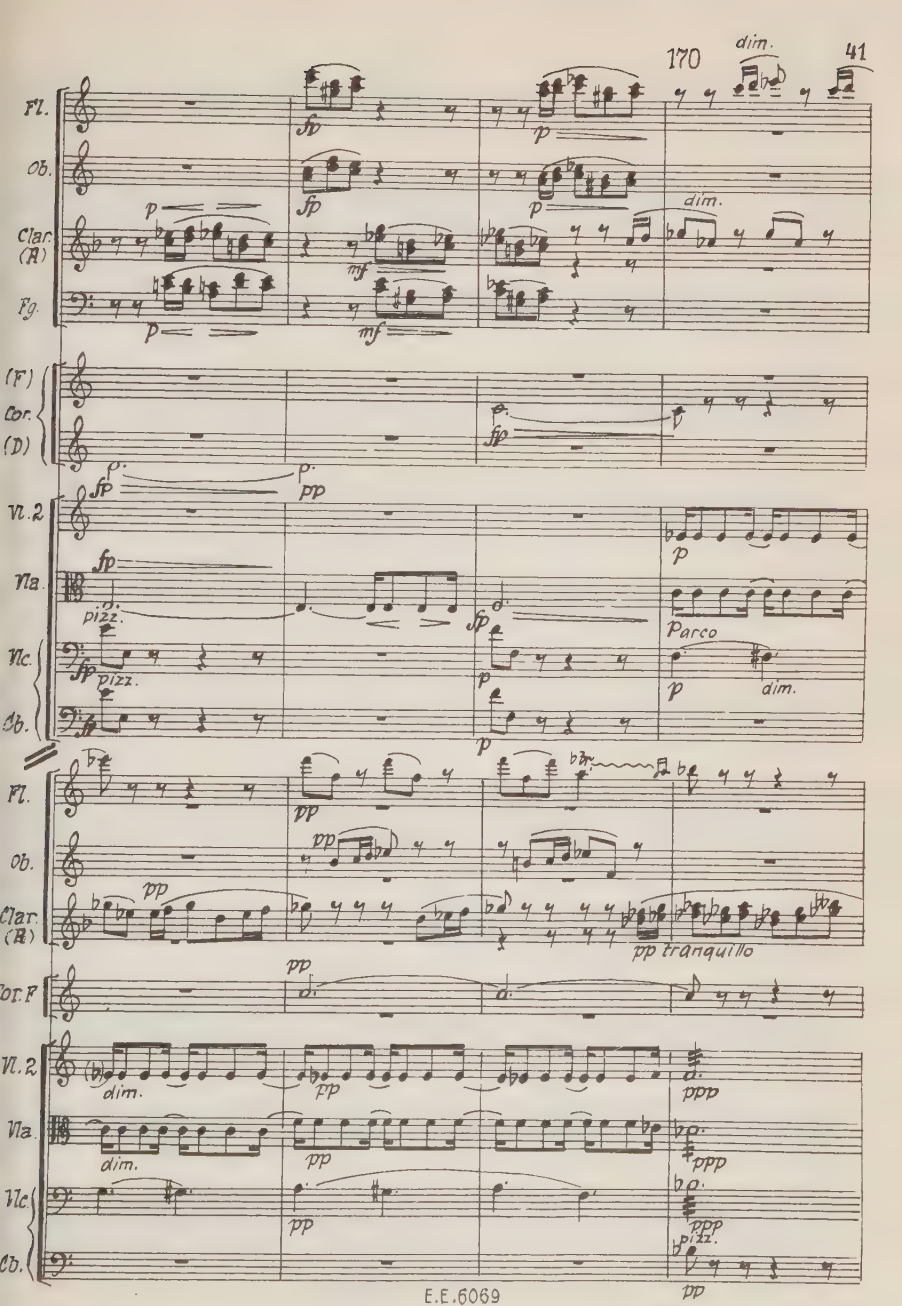
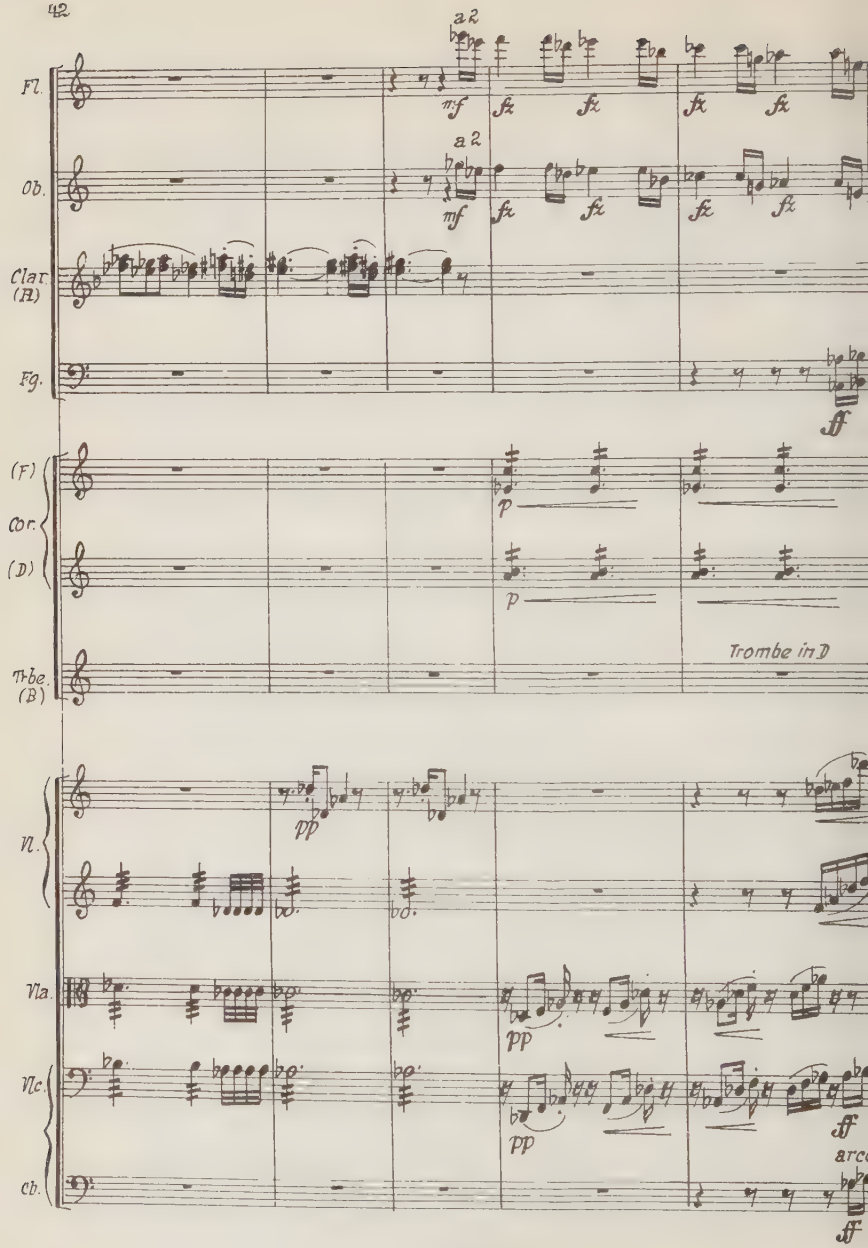
(F)
Cor.
(D)
pp espress.
pp
Vn.
Va.
Vc.
Cb.

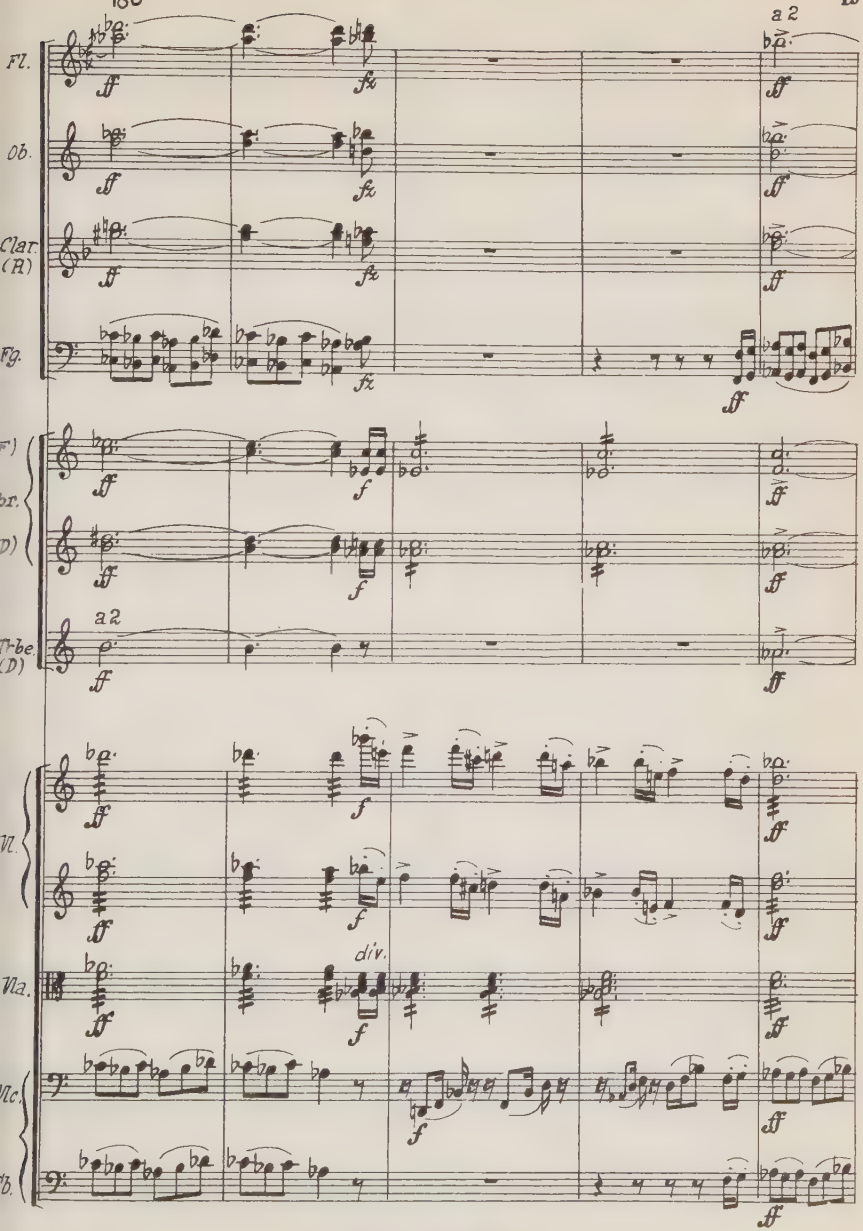

fz
dim.
a2
Fl.
f
a2
Ob.
f
p
Clar. (H)
p
Fg.
p
p
(F)
Cor.
(D)
Vl.
pp
pp
Vla.
pp
Vc.
Cb.
pp

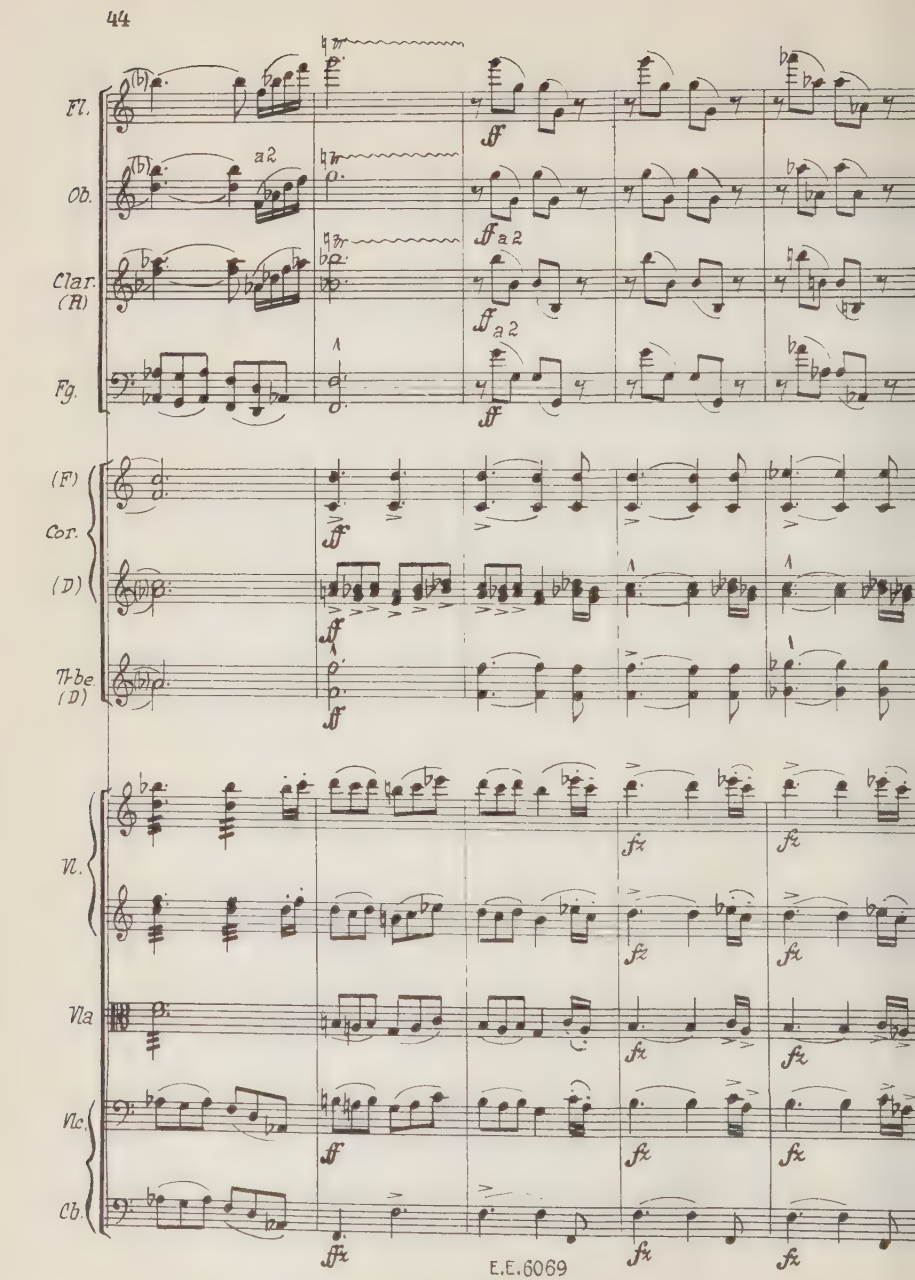

160
Fl.
Ob.
a2
Clar. (A)
a2
Fg.
(F)
a2
Cor.
(D)
a2
Trbe. (B)
V.
Va.
div.
Vc.
CB.

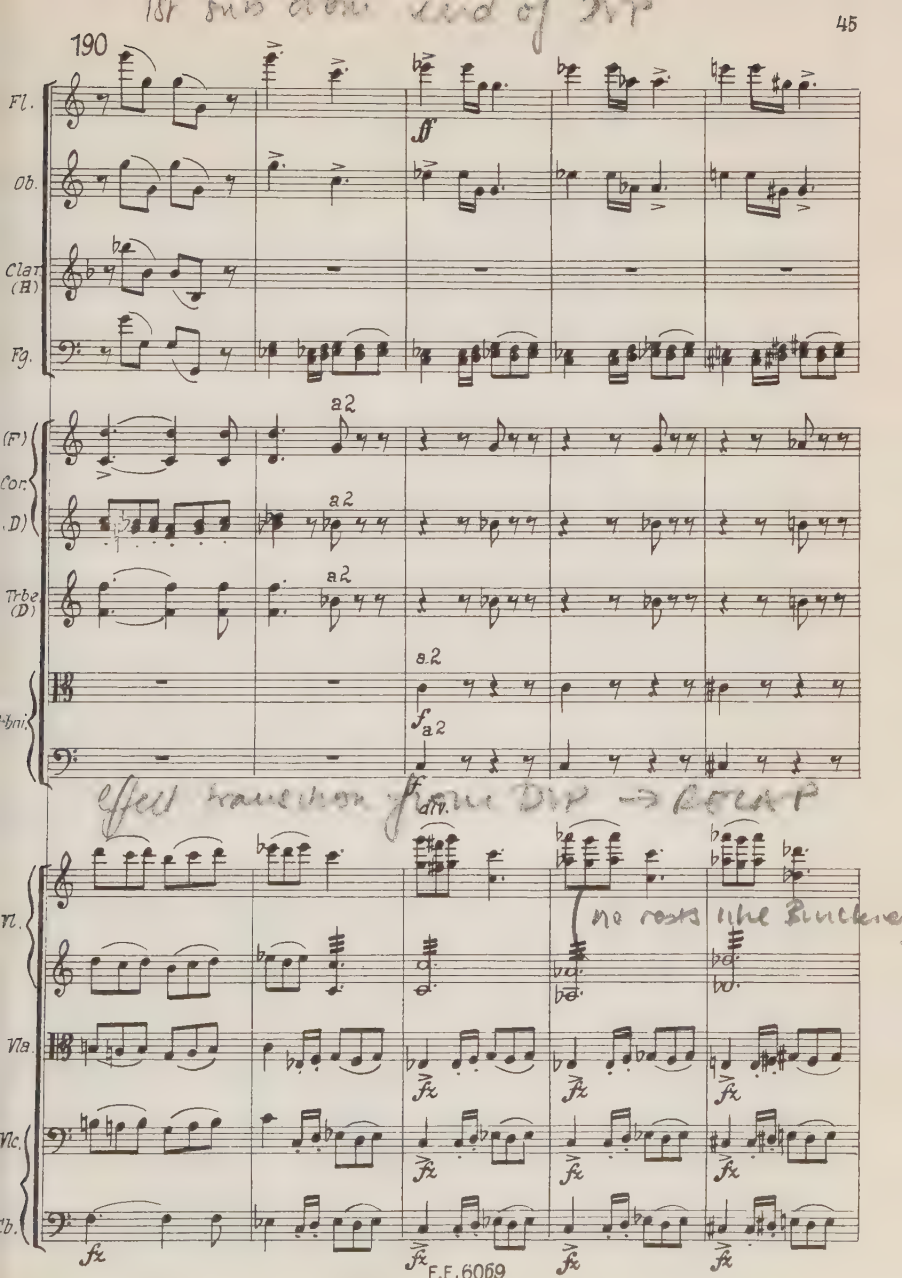

Fl.
ob.
Clar. (H)
Fg.
(F)
Cor.
(D)
Trbe. (B)
V.
Va.
Vc.
Cb.
fz
fp
f
pp
ff

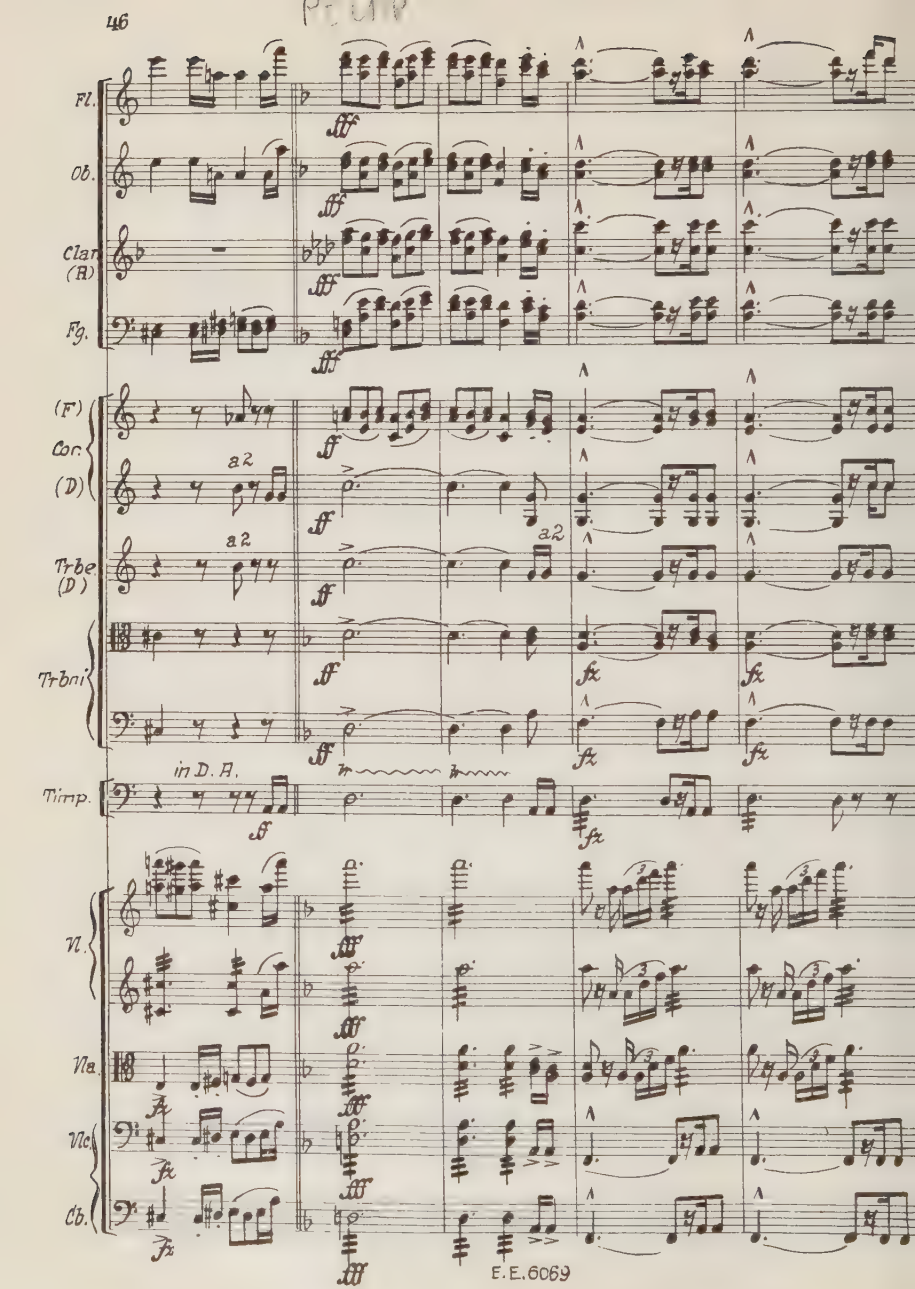
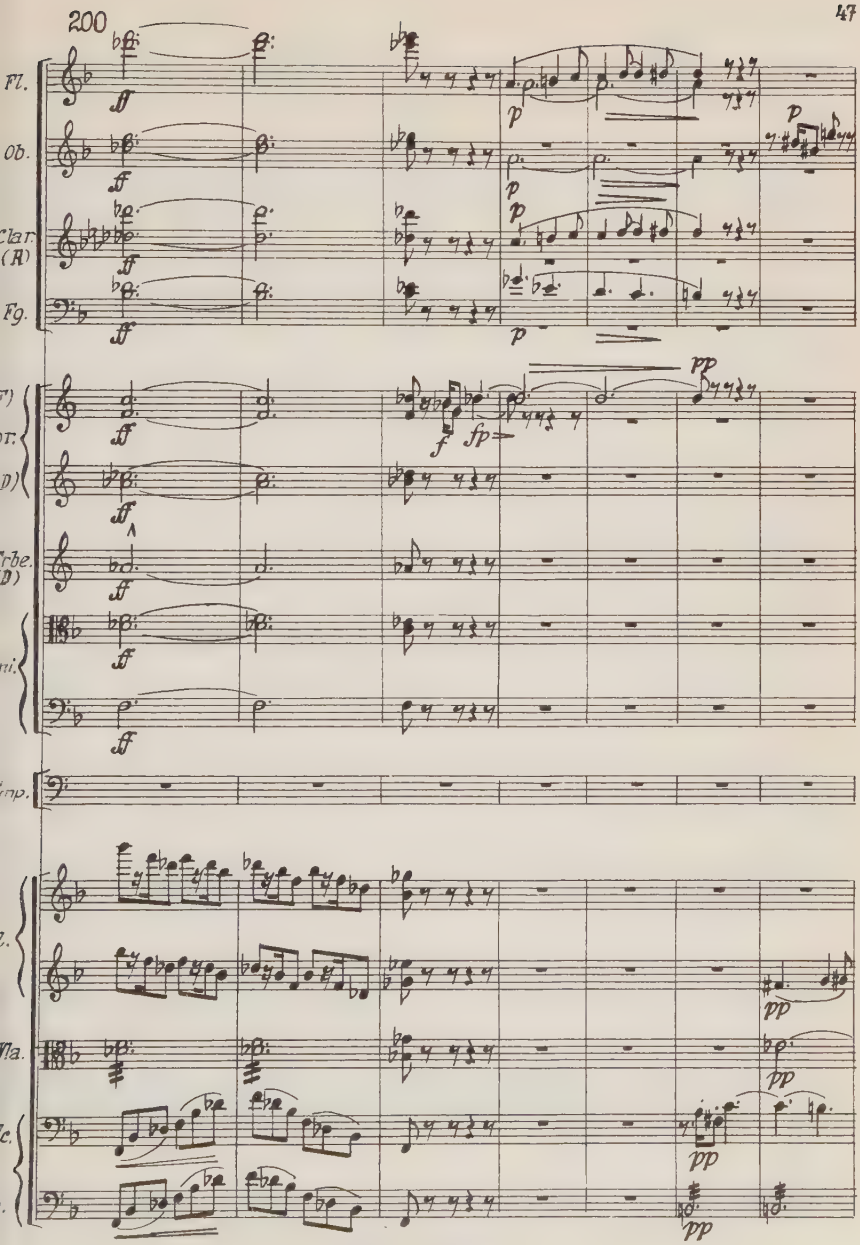

dim.
Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Vl. 2
Va.
Vlc.
Cb.
pizz.
arco
tranquillo

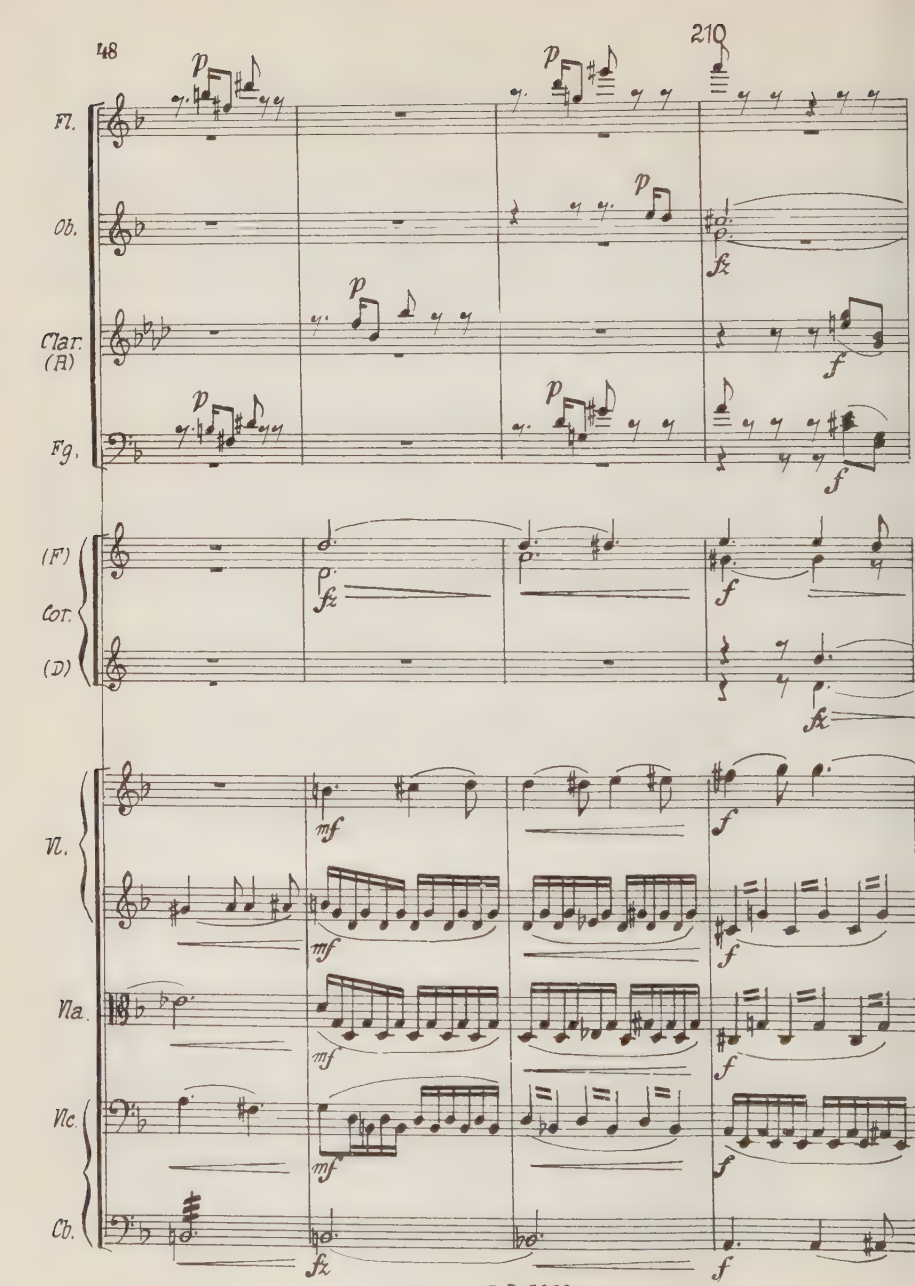

a 2
Fl.
mf
fz
Ob.
Clar. (B)
Fg.
ff
(F)
Cor.
(D)
p
Trombe in D
Tbe. (B)
N.
pp
Vla.
Vc.
Cb.
arco

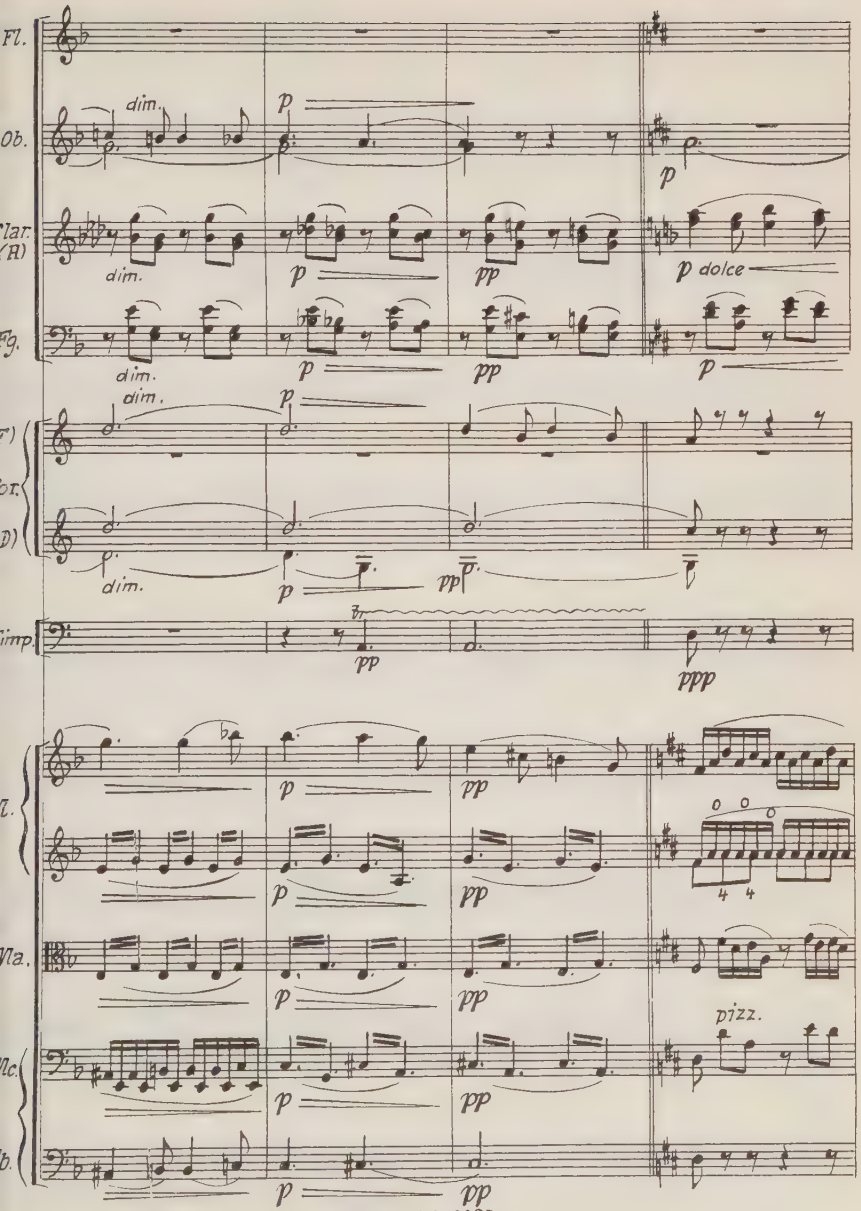

a 2
Fl.
Ob.
Clar. (A)
Fg.
(F)
Hr.
(D)
a 2
Tr-be. (D)
Vl.
Va.
div.
Vc.
Cb.

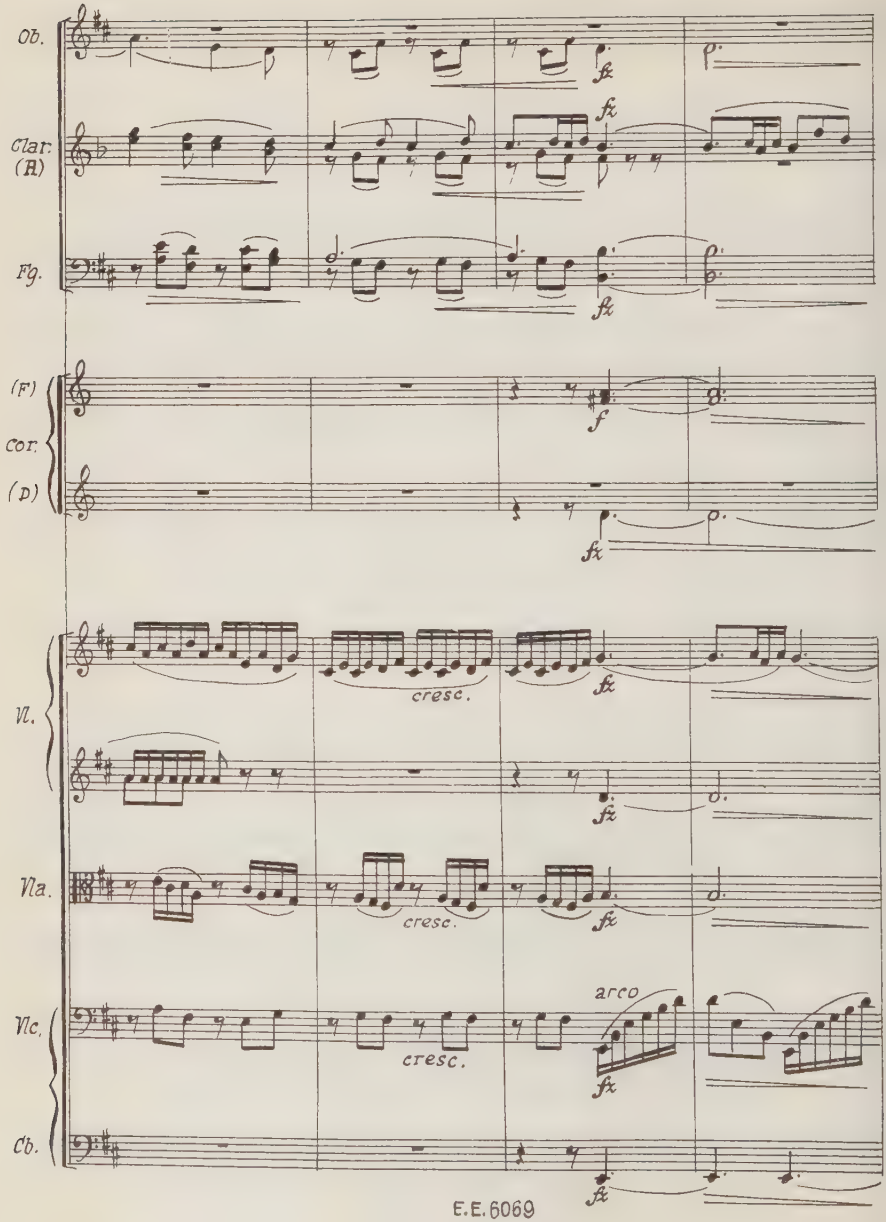

Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Tbe (D)
Vl.
Vla
Vc.
Cb.
a2
ff
fz
sfz

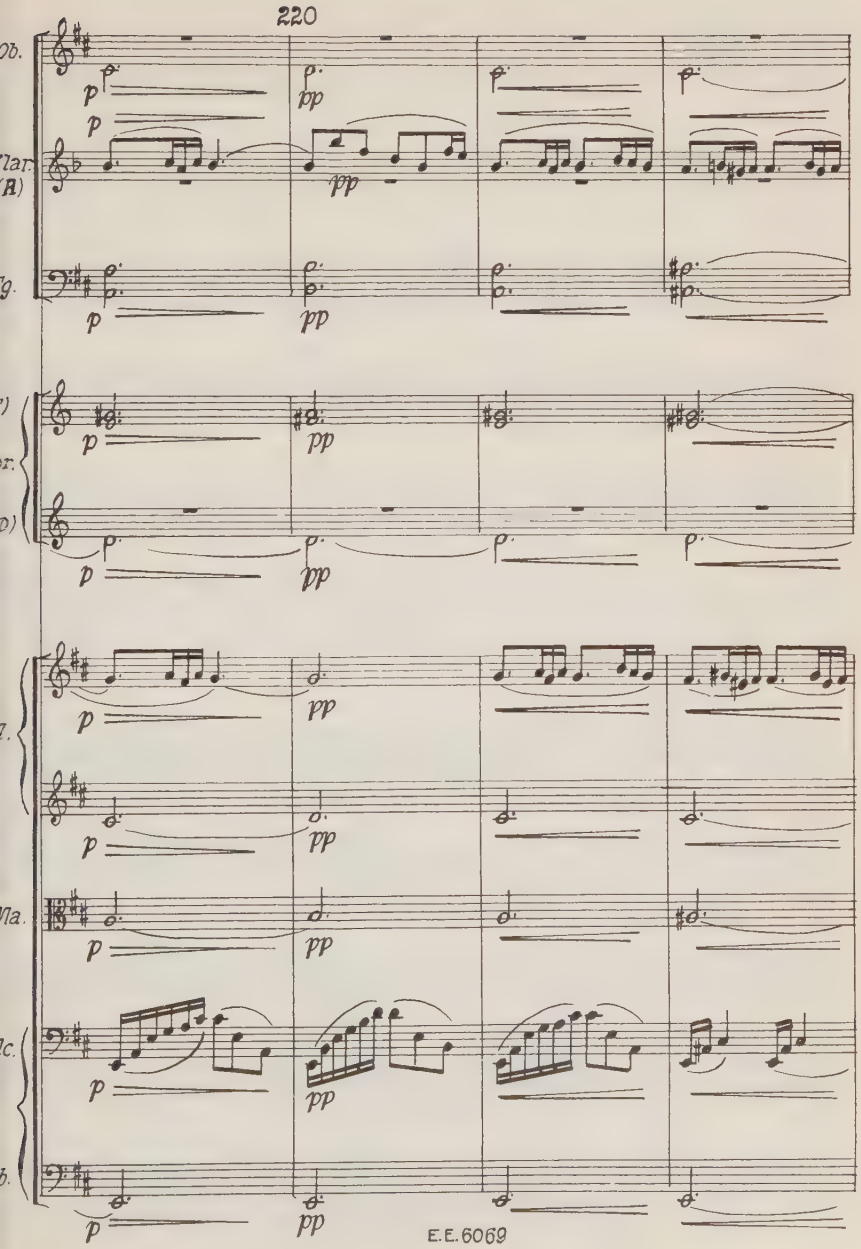

1st subs. end of Dev
190
Fl.
Ob.
Clar (B)
Fg.
ff
a2
(F)
Cor.
D)
Trbe (D)
Timp.
s.2
fa2
Effect transition from Dev → Recap
dim.
Vn.
Vla.
Vlc.
Cb.
no rests like Bruckner
fz
E.E. 6069

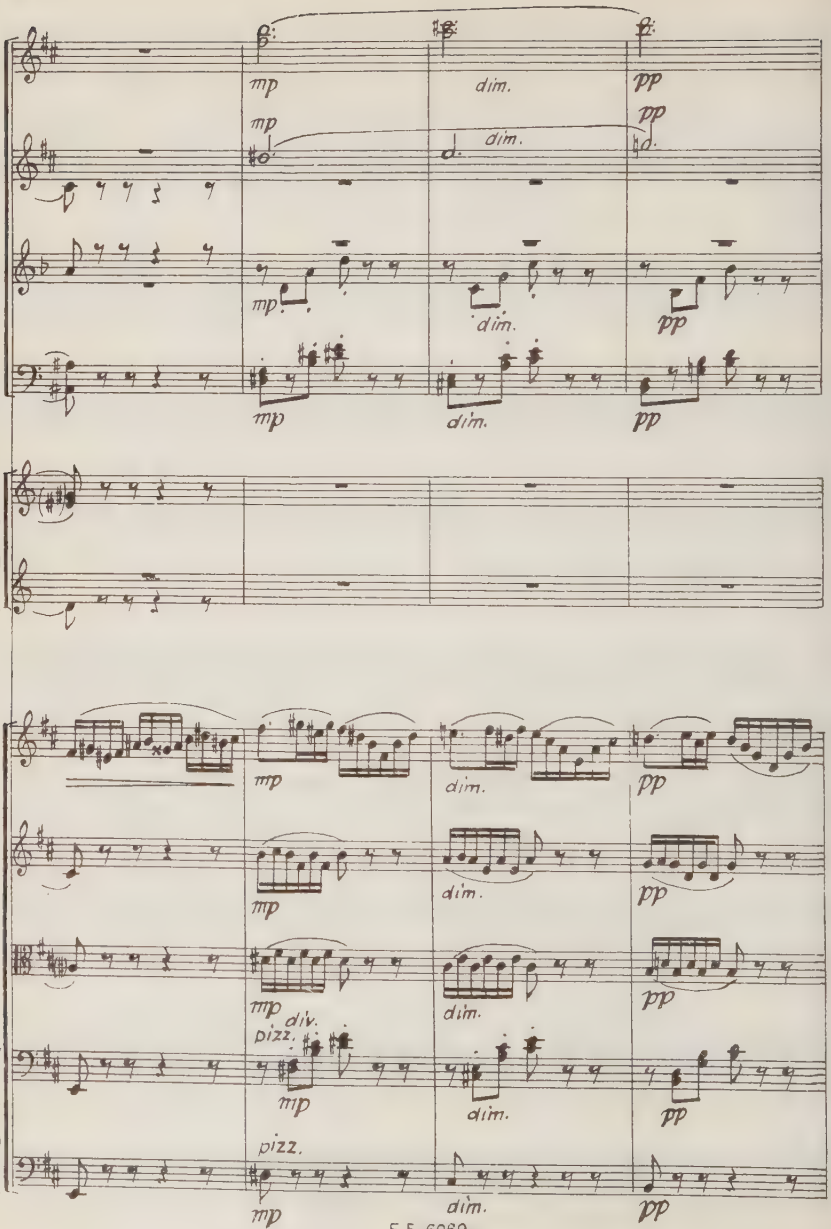

Fl.
Ob.
Clar (B)
Fg.
(F)
Cor.
(D)
a2
Trbe (D)
Trbni
Timp.
in D. A.
Vl.
Va.
Vc.
Cb.

200
Fl.
Ob.
Clar. (A)
Fg.
Trp. (F)
Hr. (D)
Trbe. (D)
Timp.
Vla.
Vc.
ff
p
pp
f
fp

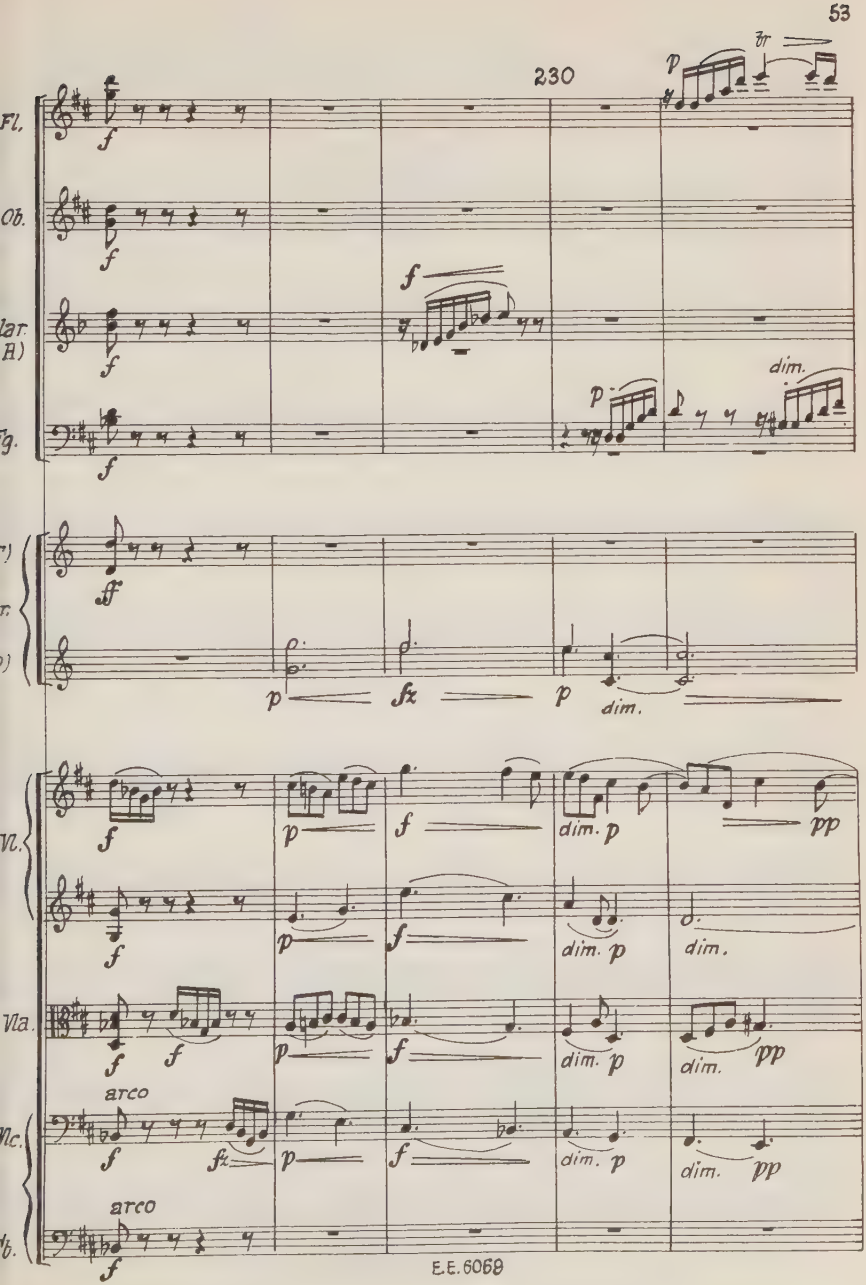

Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Vl.
Vla.
Vlc.
Cb.
p
fz
f
mf

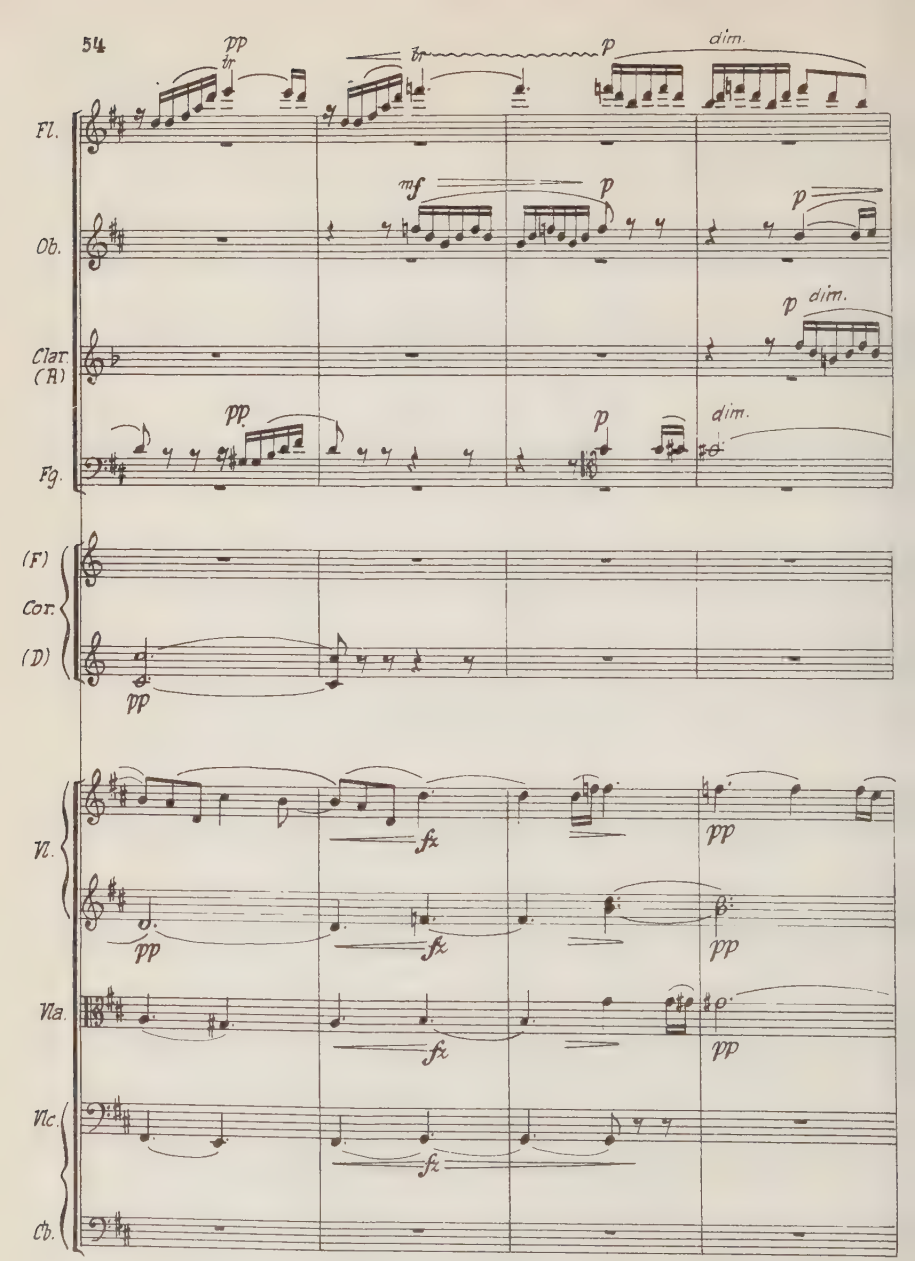

Fl.
Ob.
Clar. (B)
Bsn.
dim.
p
pp
p dolce
ppp
Vl.
Va.
Vc.
Cb.
pizz.

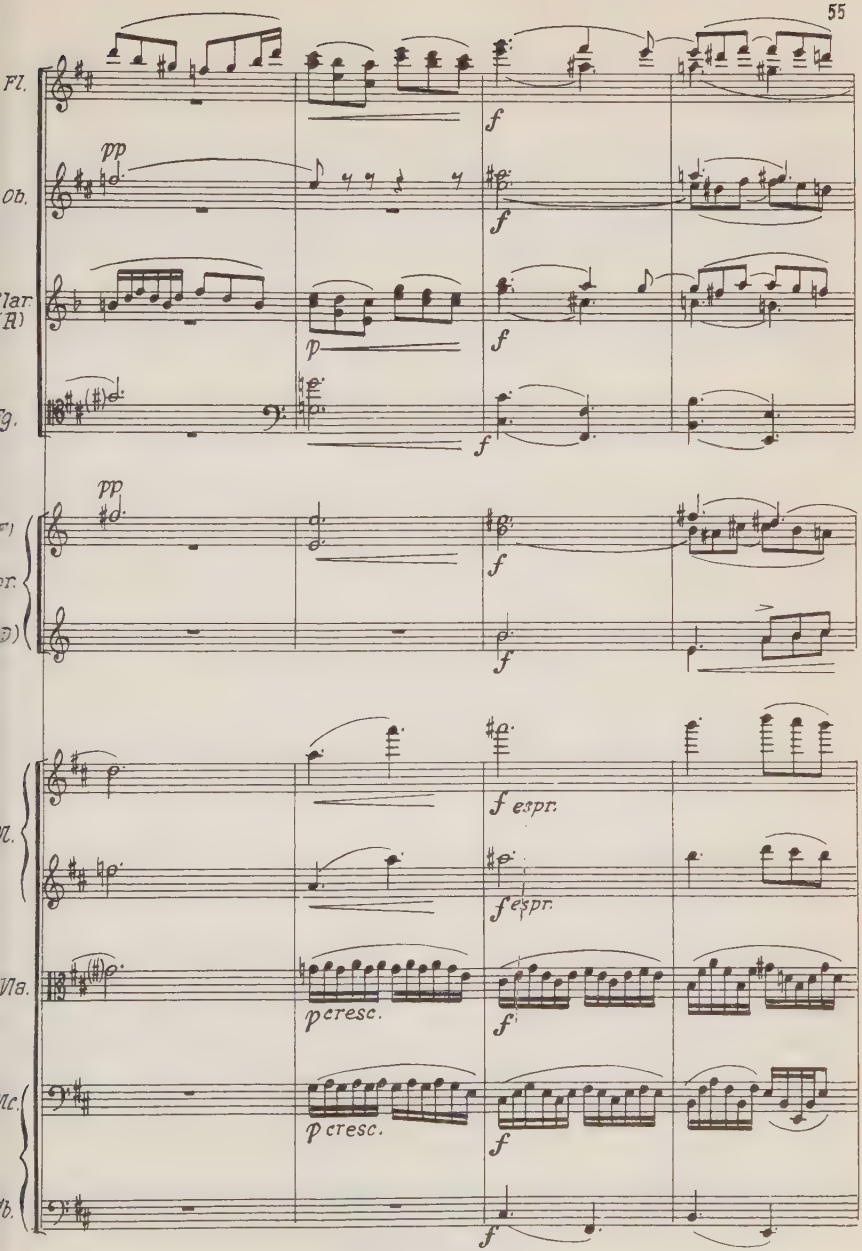

Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Vl.
Vla.
Vc.
Cb.
fx
f
cresc.
arco


220
p
pp
E.E.6069


Fl.
Ob.
Clar. (B)
Fg.
(F)
Cor.
(D)
Vl.
Vla.
Vc.
Cb.
mp
dim.
pp
div.
pizz.


230
Fl.
Ob.
Clar. (A)
Fg.
Vl.
Vla.
Vlc.
Cb.
arco
arco
dim.
E.E. 6068


pp
tr
tr
p
dim.
Fl.
mf
p
p
Ob.
p
dim.
Clar. (A)
pp
p
dim.
Fg.
(F)
Cor.
(D)
pp
Vl.
fz
pp
pp
fz
pp
Vla.
fz
pp
Vc.
fz
Cb.


Fl.
Ob.
Clar. (A)
Fg.
Vl.
Vla.
Vc.
Cb.
pp
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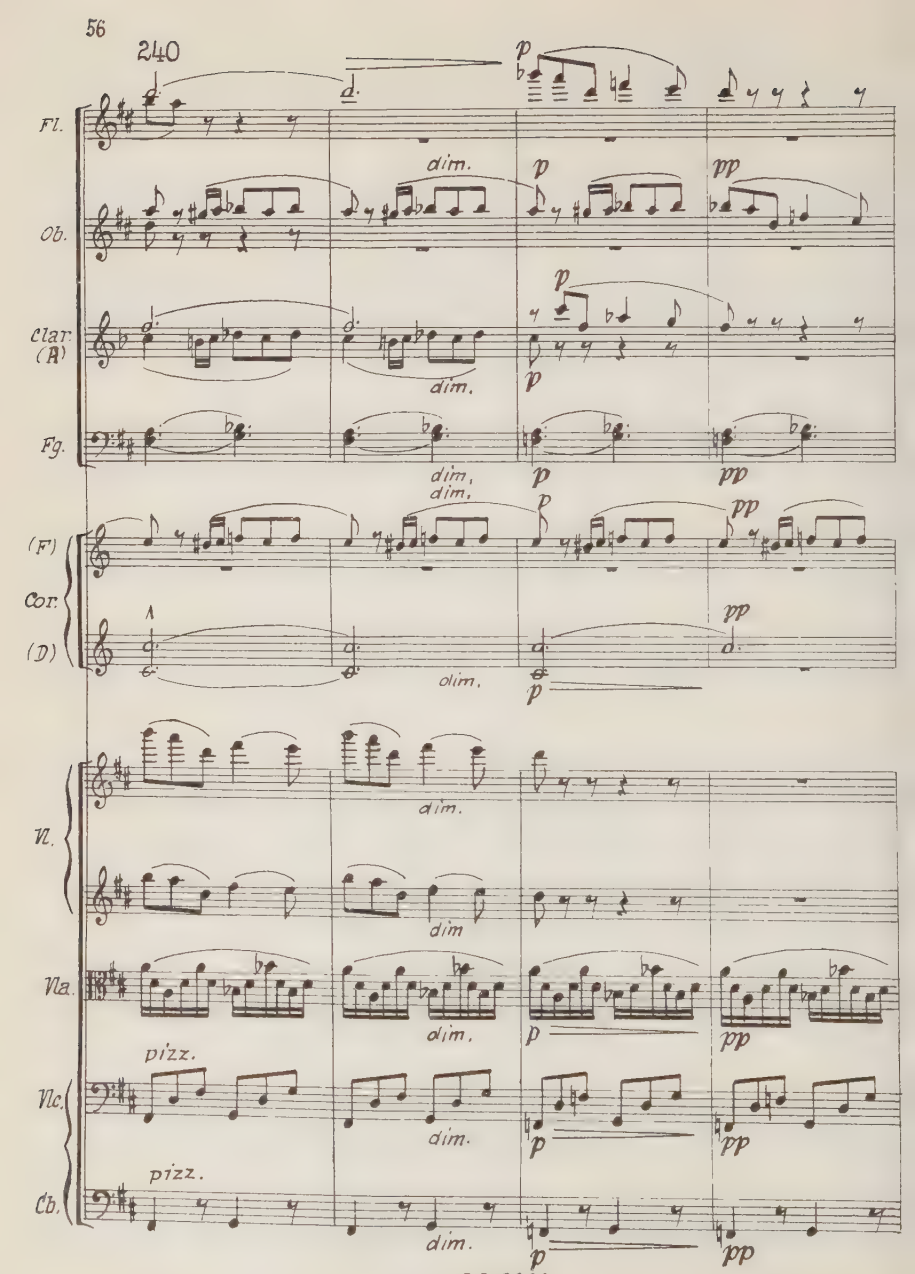
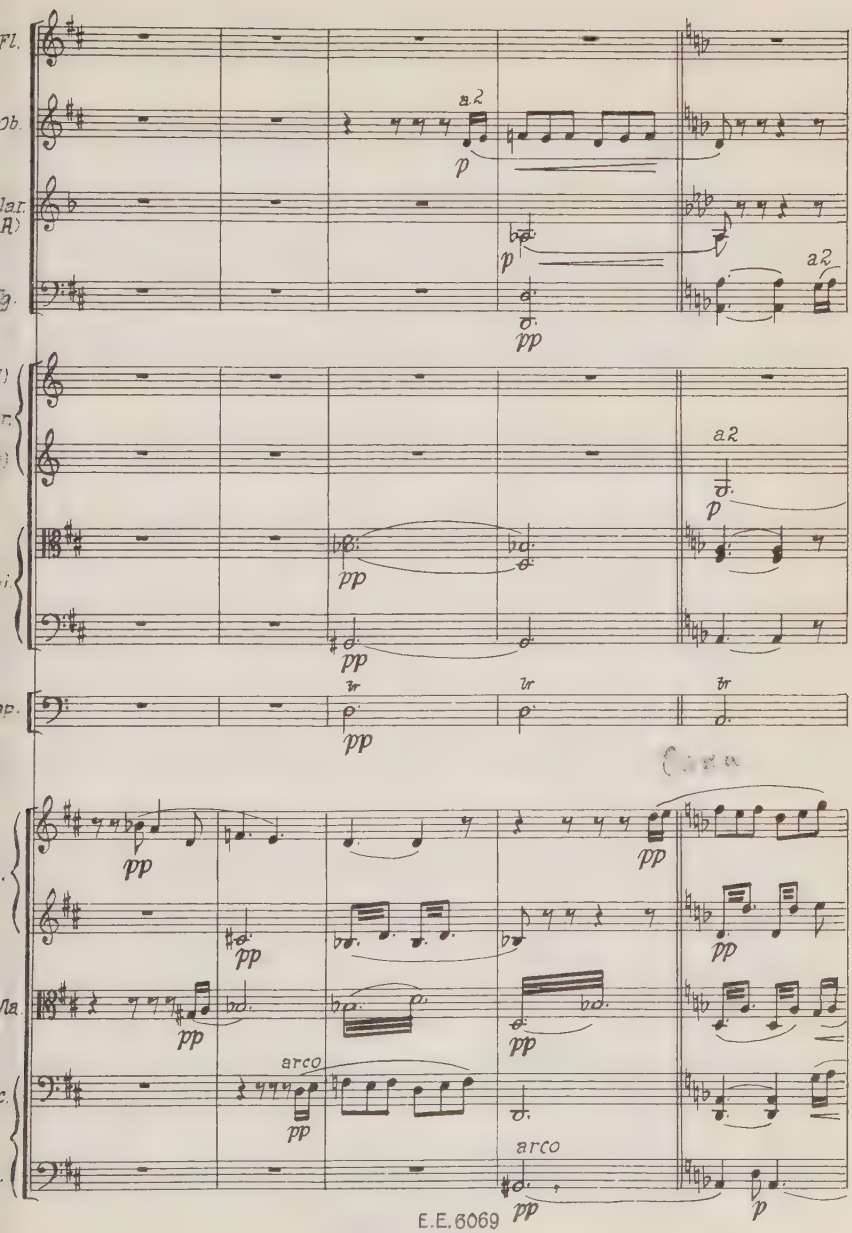
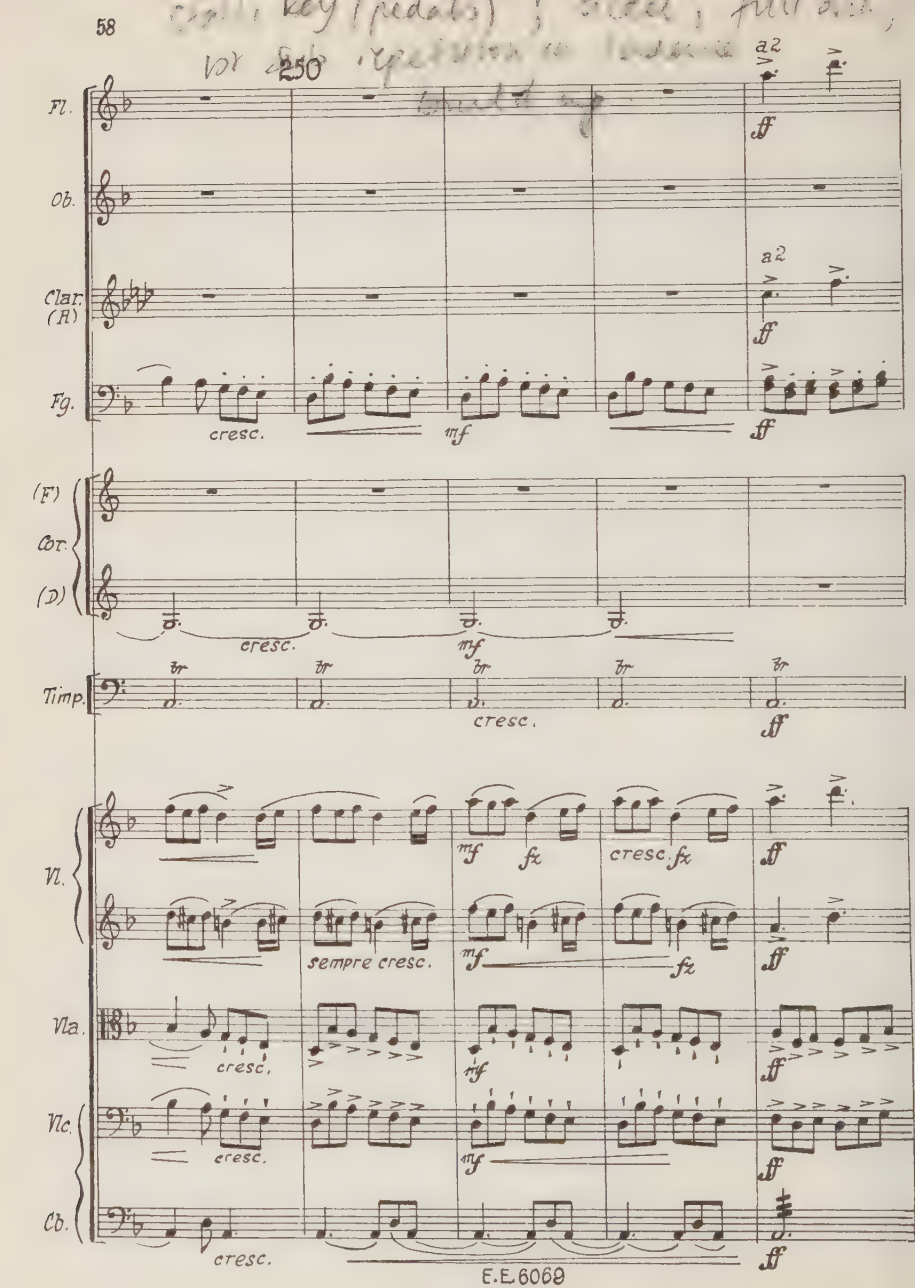
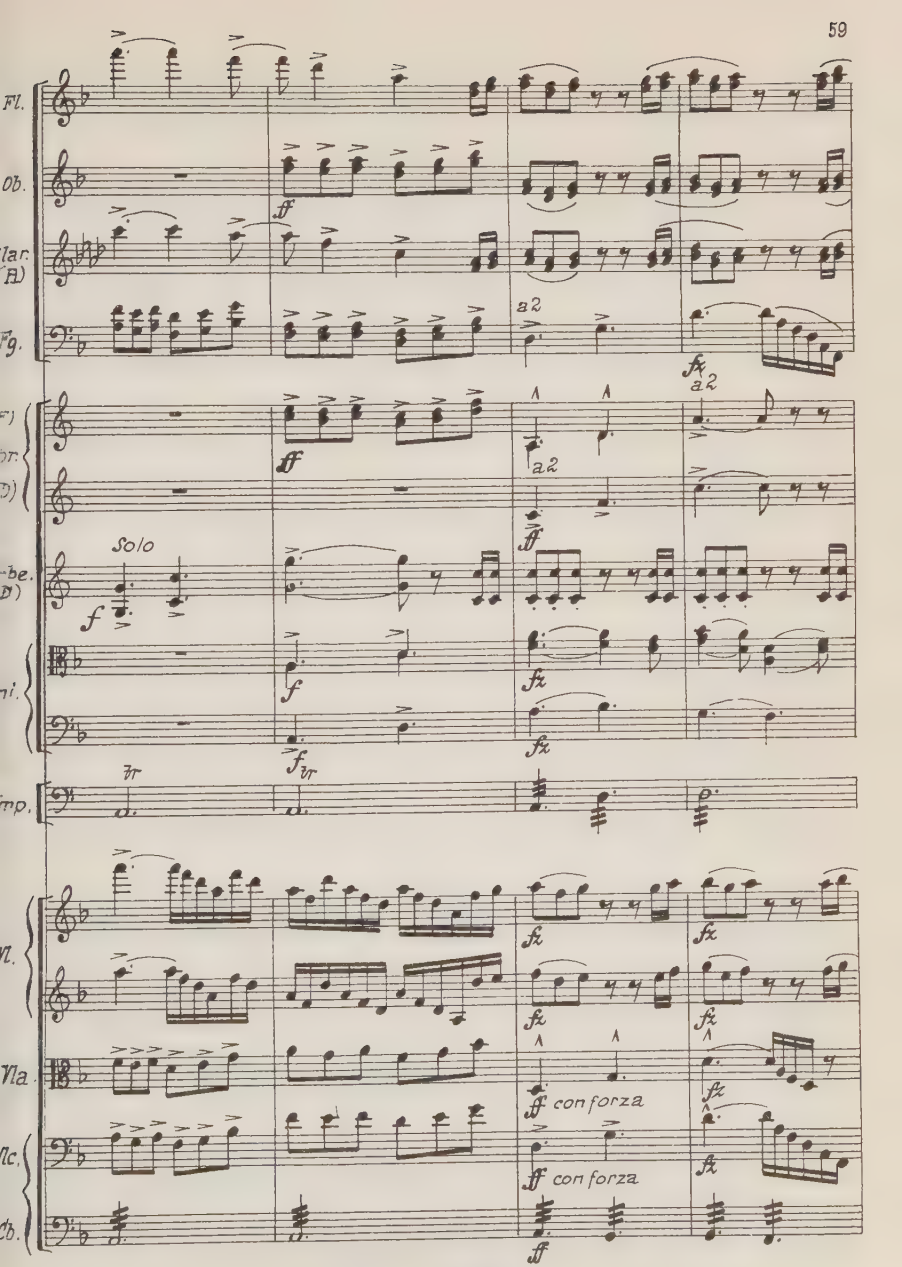
p
f espr.
p cresc.


240
Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Vl.
Va.
Vc.
Cb.
dim.
p
pp
pizz.


Fl.
Ob.
Clar. (A)
Fg.
Hn.
Tr.
Timp.
Vla.
Vc.
a2
arco
pp
p
tr


250
Fl.
Ob.
Clar. (A)
Fg.
a2
cresc.
mf
ff
(F)
Cor.
(D)
Timp.
Vl.
Vla.
Vc.
Cb.
sempre cresc.
fz


Fl.
Ob.
Clar. (B)
Fg.
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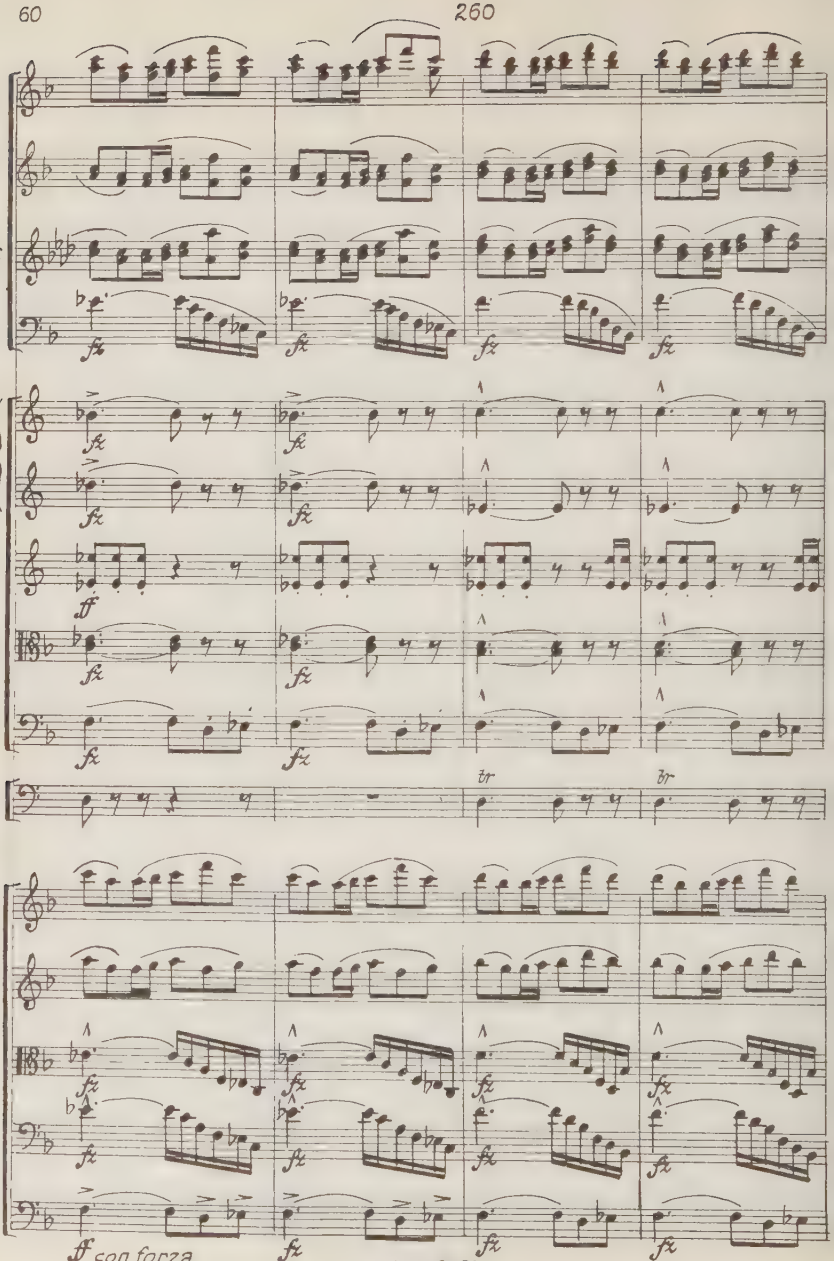
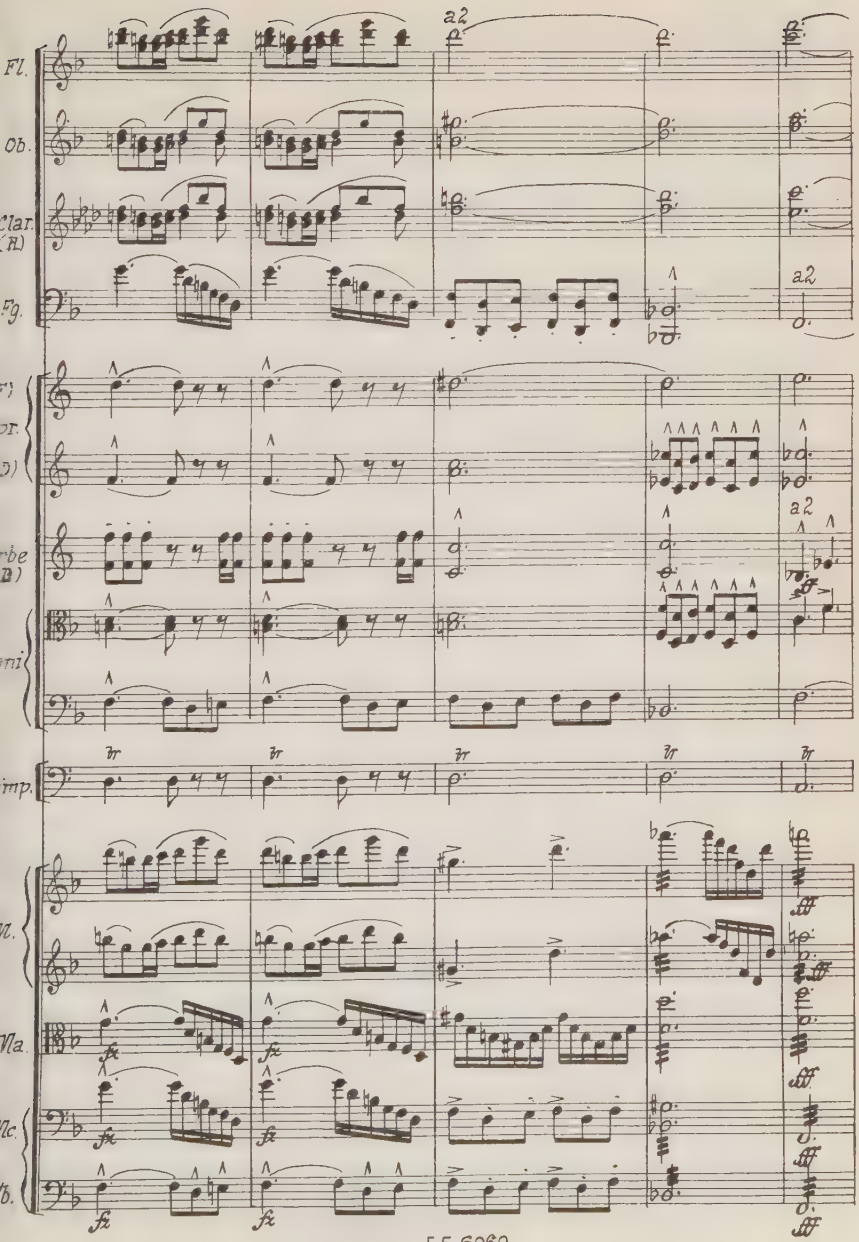
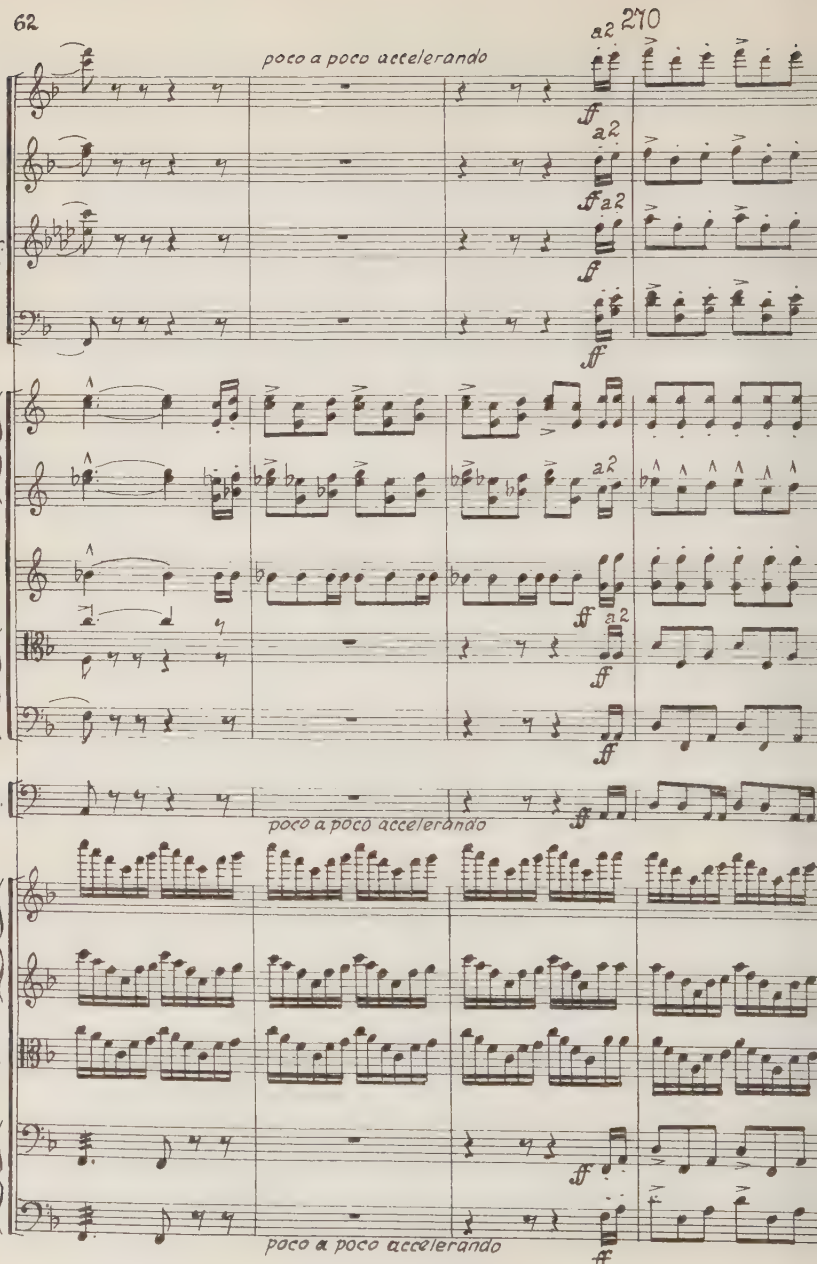
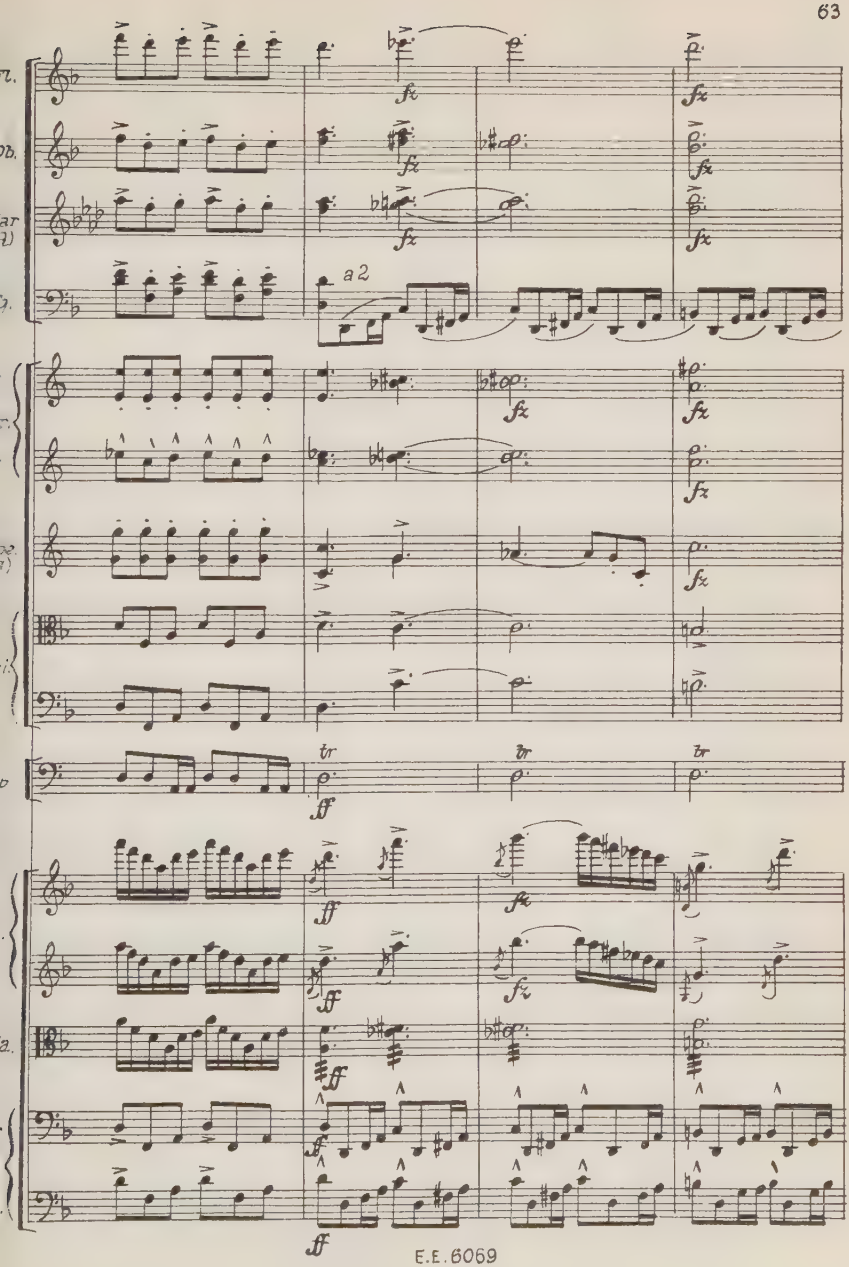
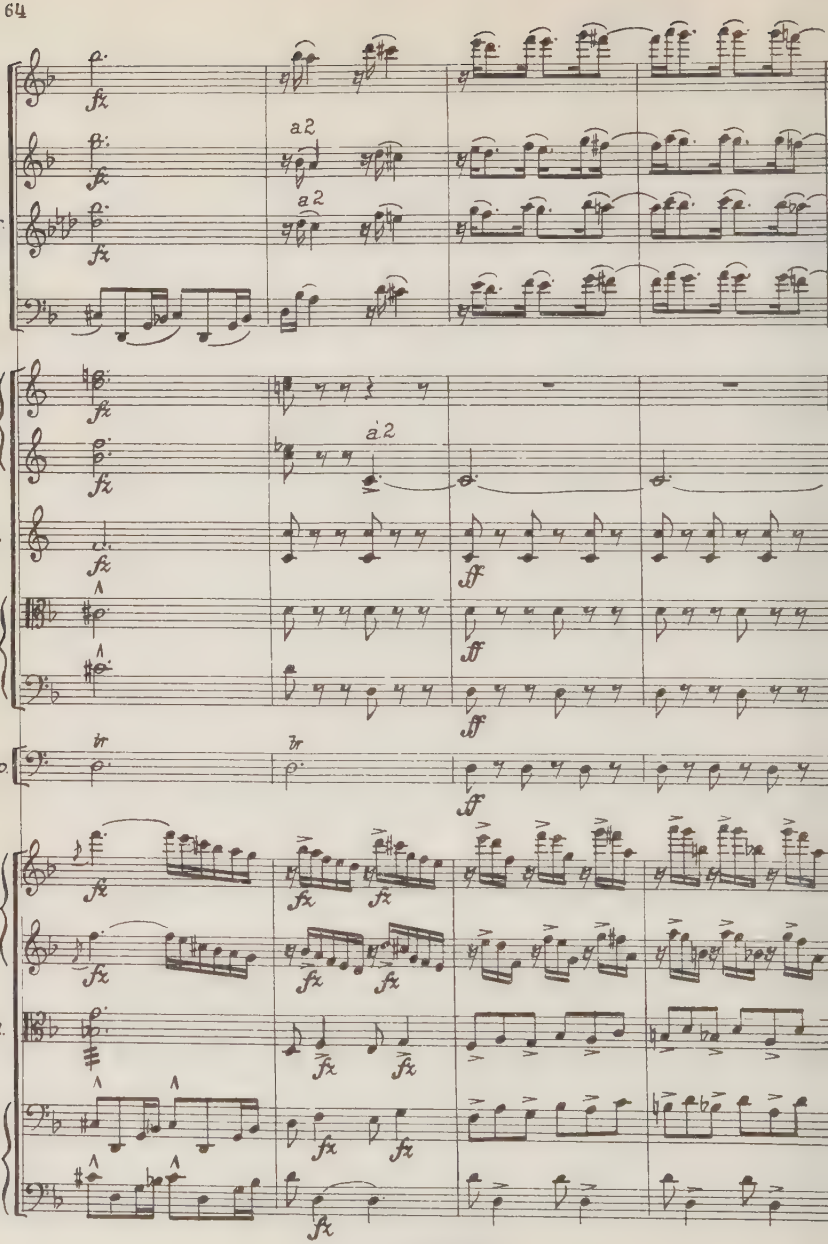
Solo
Tr
Timp.
Vl.
Vla.
Vc.
Cb.
a2
con forza


Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Trbe. (D)
Trbni.
Timp.
Vl.
Va
Vlc.
Cb.
fz
ff
tr
ff con forza


a2
Fl.
Ob.
Clar. (B)
Fg.
a2
a2
Timp.
Vn.
Va.
Vc.
Cb.


270
poco a poco accelerando
Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Trbe. (D)
Trbni.
Timp.
poco a poco accelerando
Vl.
Vla.
Vc.
Cb.
poco a poco accelerando
a2
ff


a 2
tr
tr
tr


Fl.
Ob.
Clar. (A)
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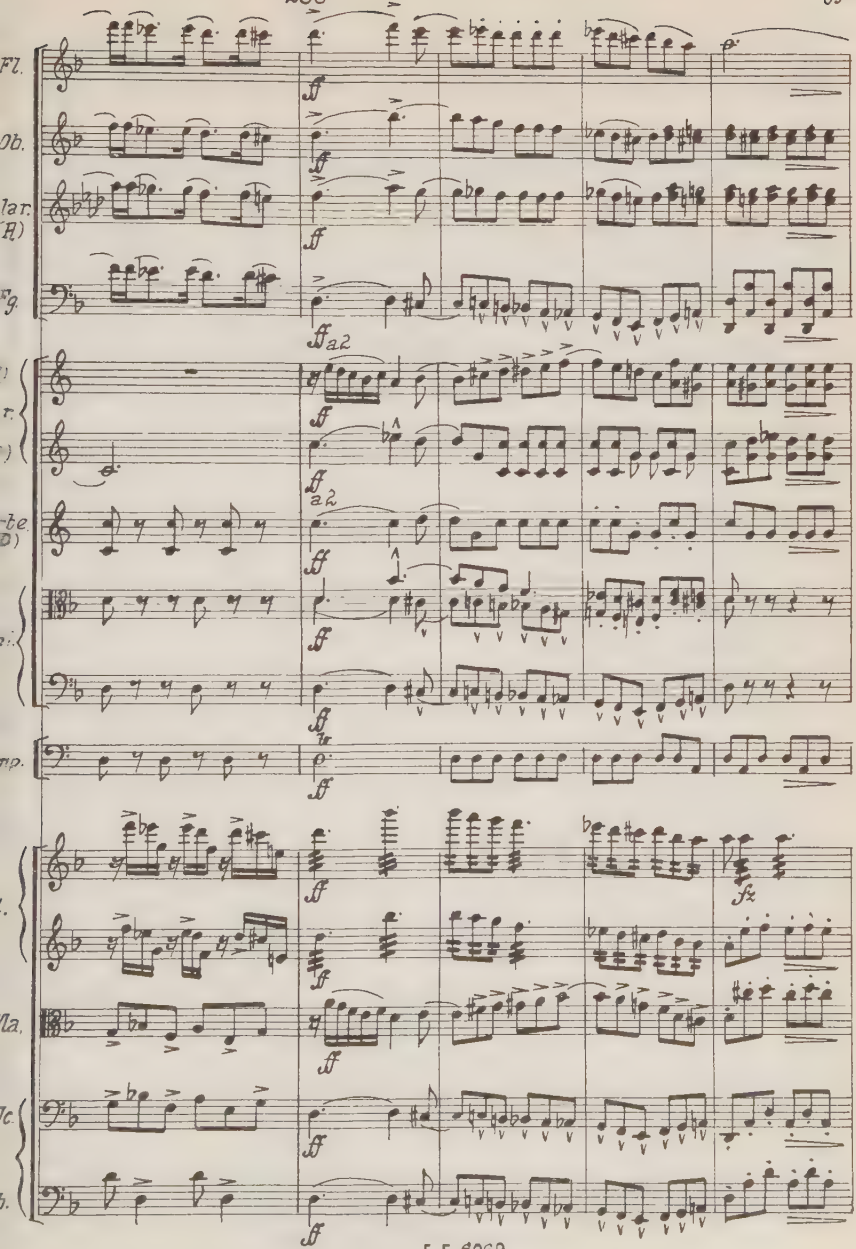
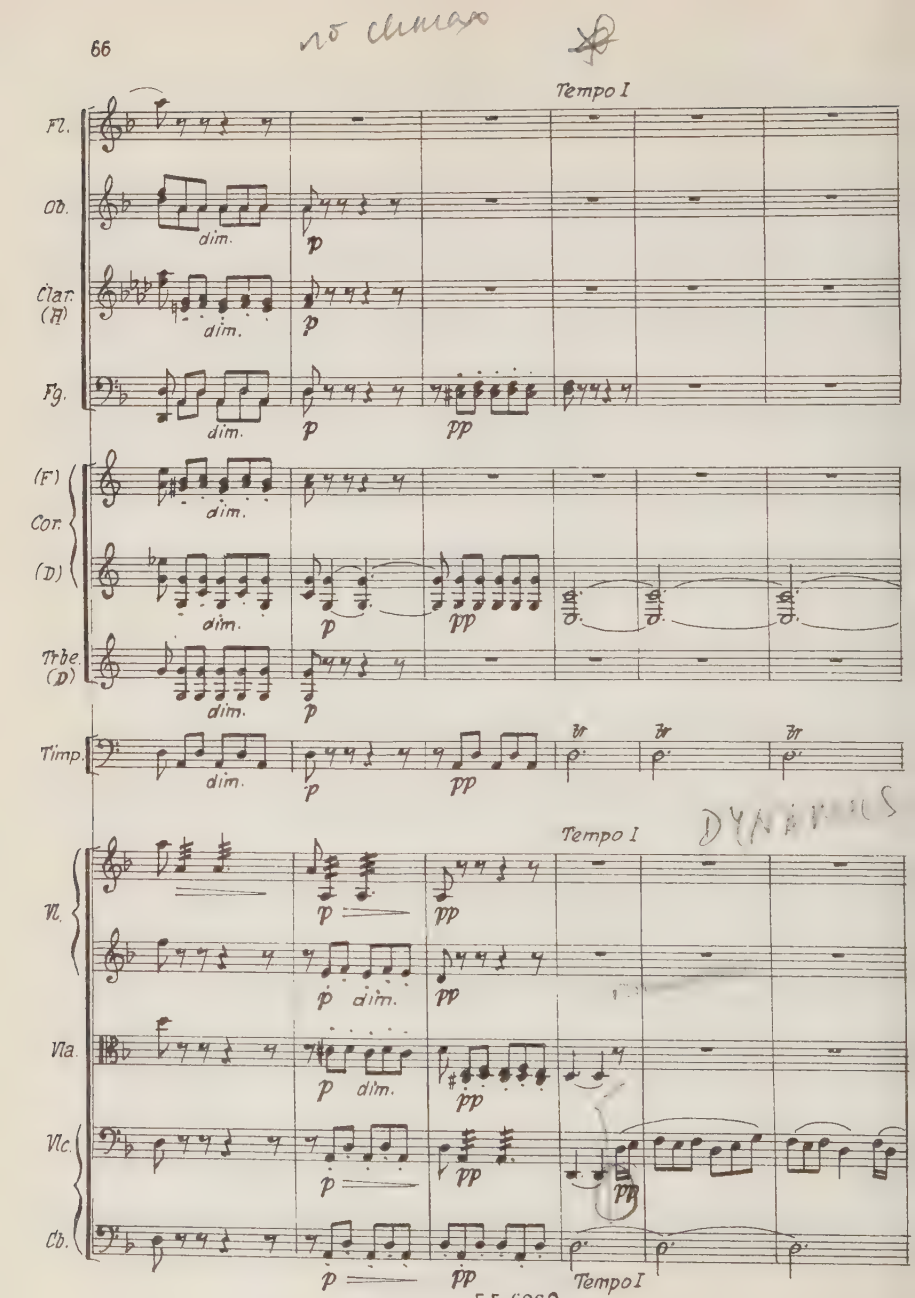
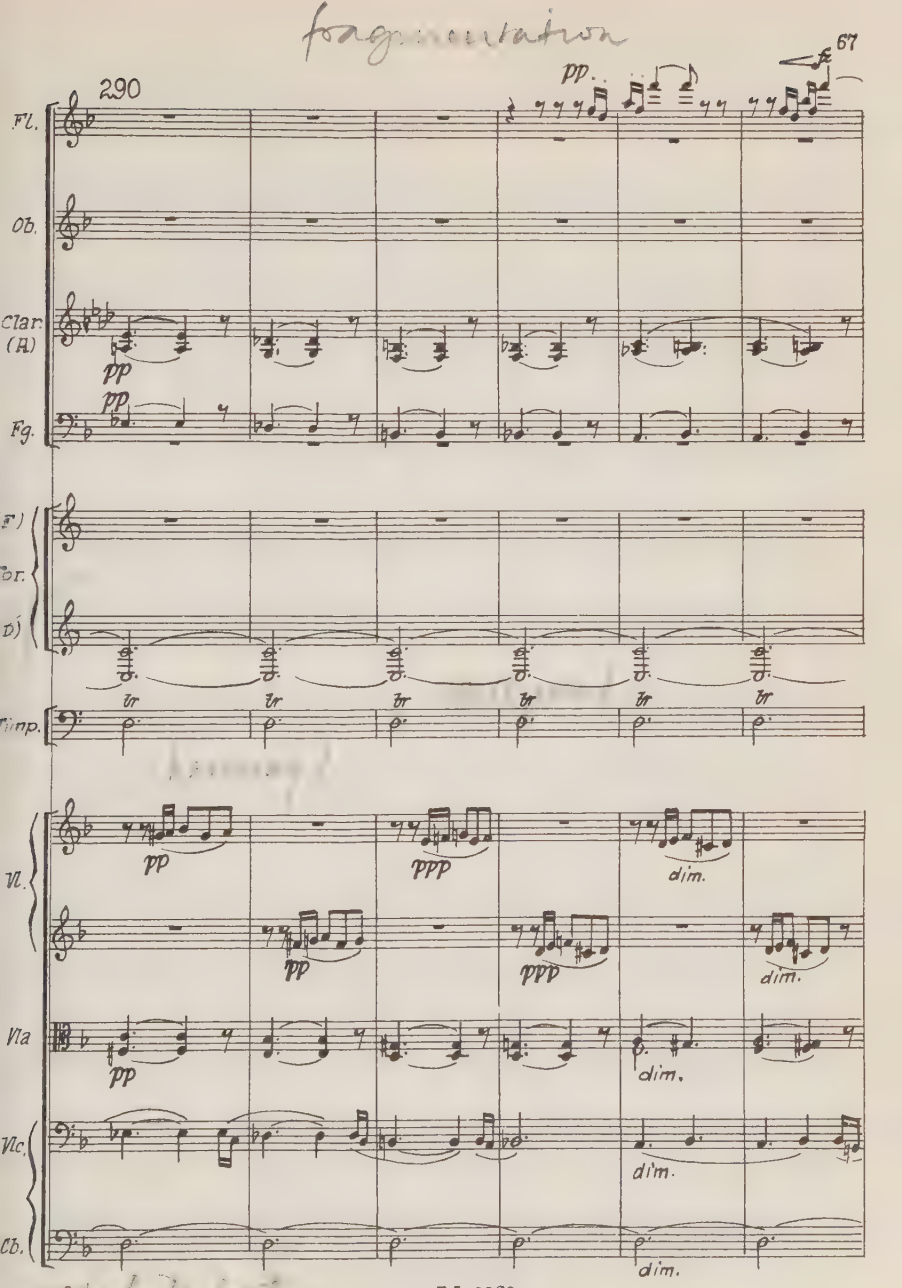
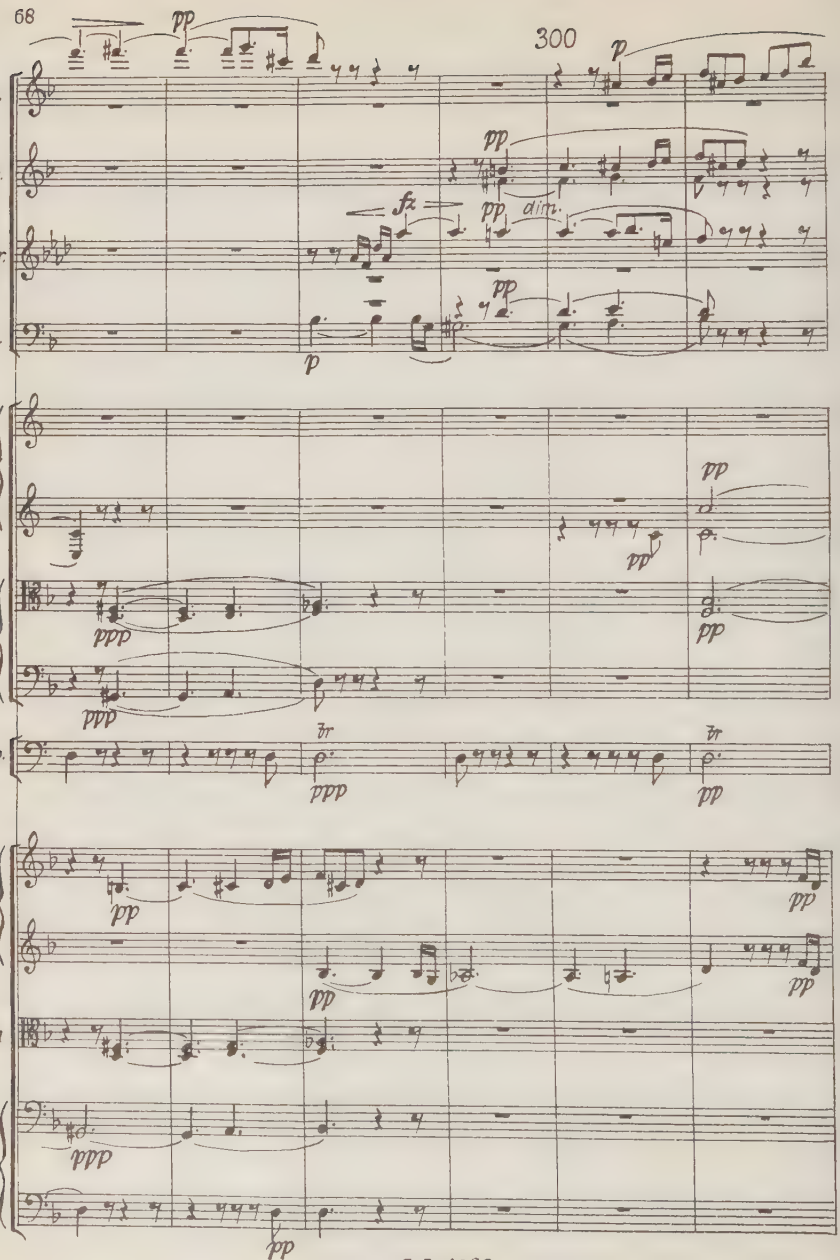
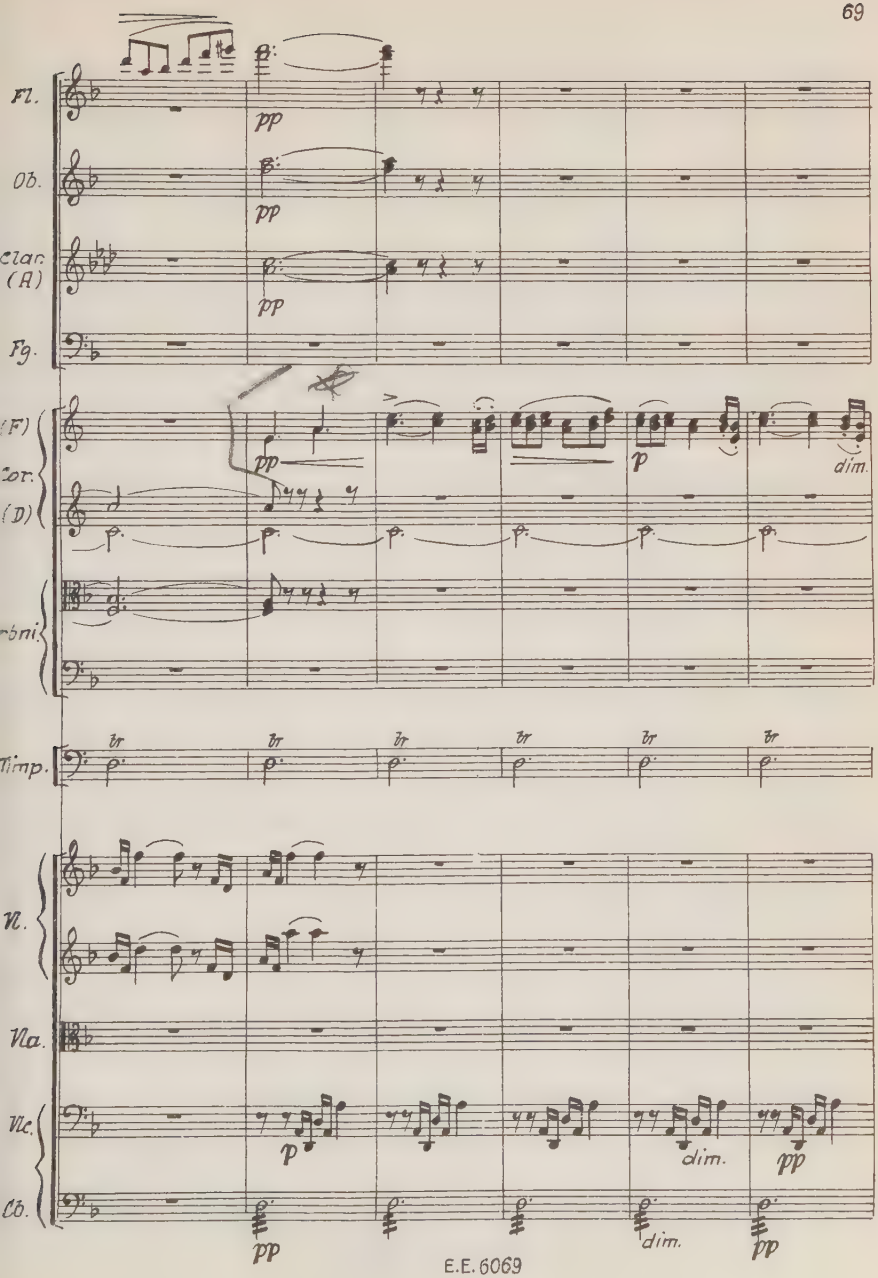
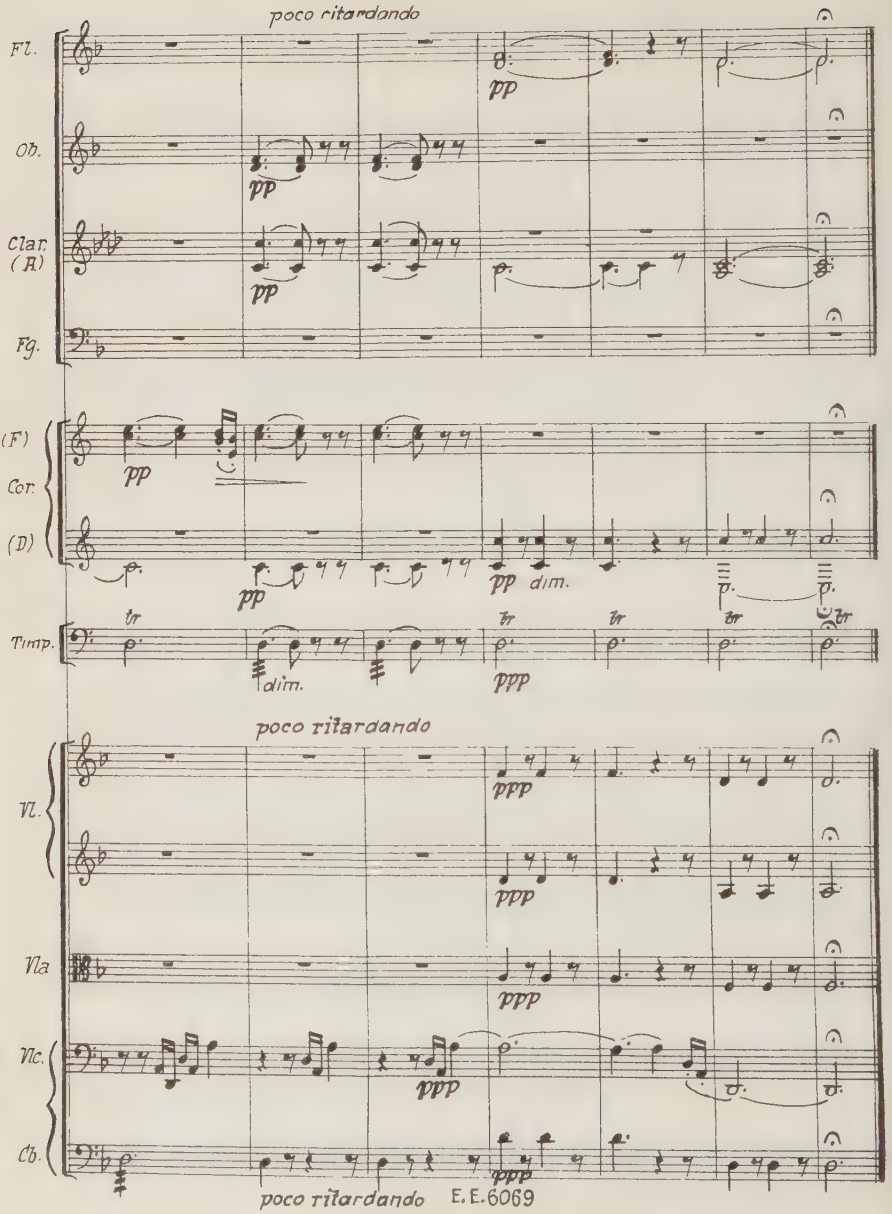
(F) Cor. (D)
Trbe. (D)
Trbni.
Timp.
V.
Vla.
Vc.
Cb
a2
fz
ff
tr

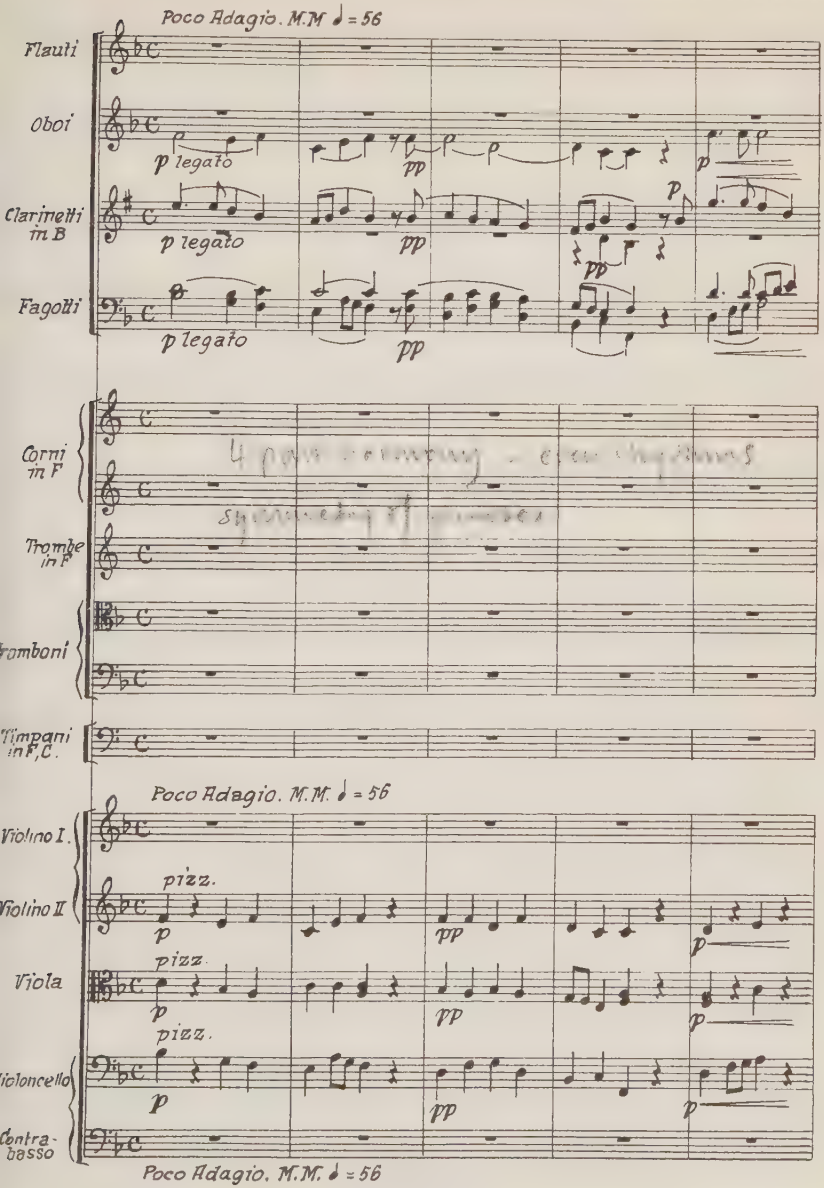

Fl.
Ob.
Clar. (B)
Fg.
a2
a2
Trp.
Vla.
Vc.
fz

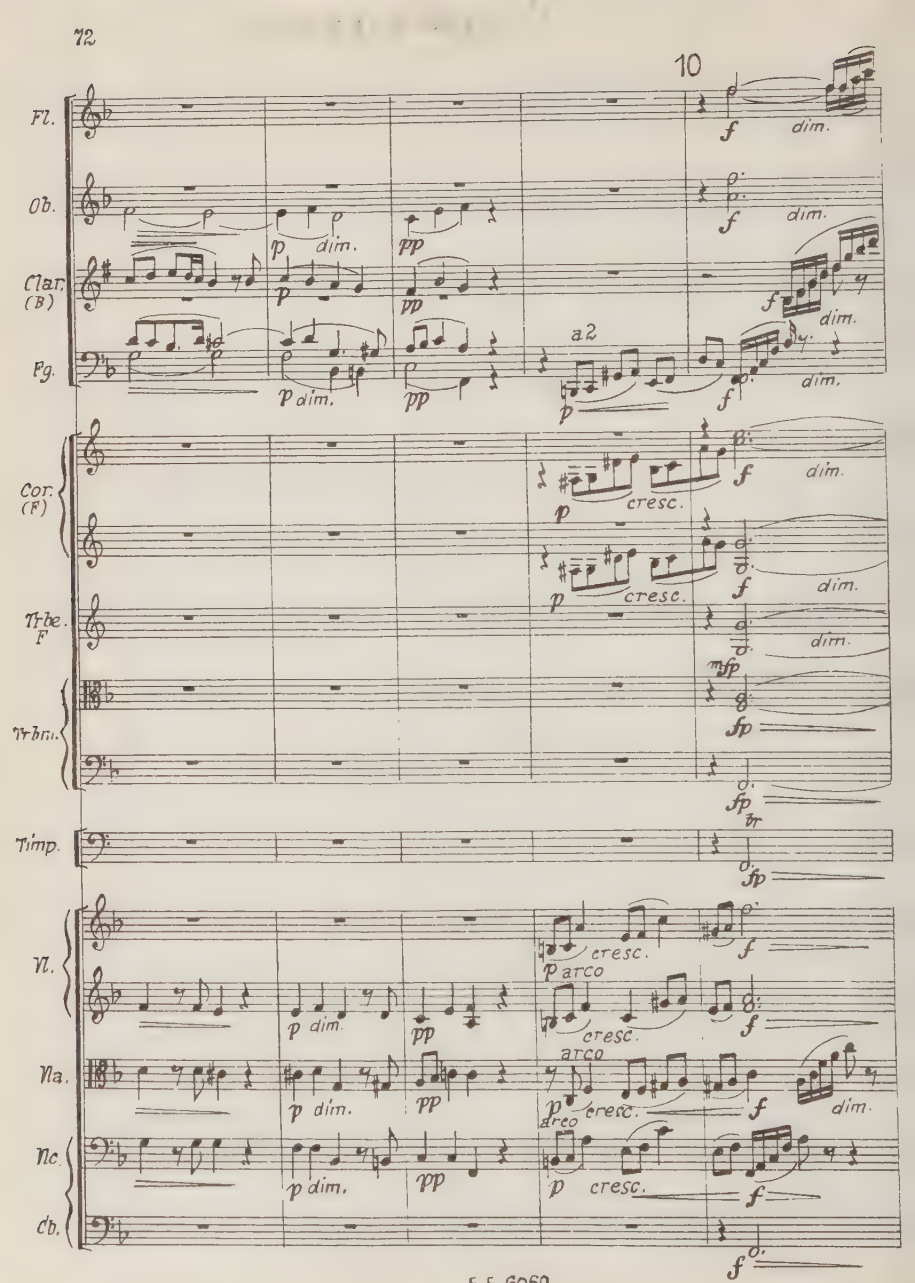

Tempo I
Fl.
Ob.
Clar. (H)
Fg.
(F)
Cor.
(D)
Trbe. (D)
Timp.
dim.
p
pp
tr
Tempo I
Vl.
Va.
Vc.
Cb.
pp
Tempo I

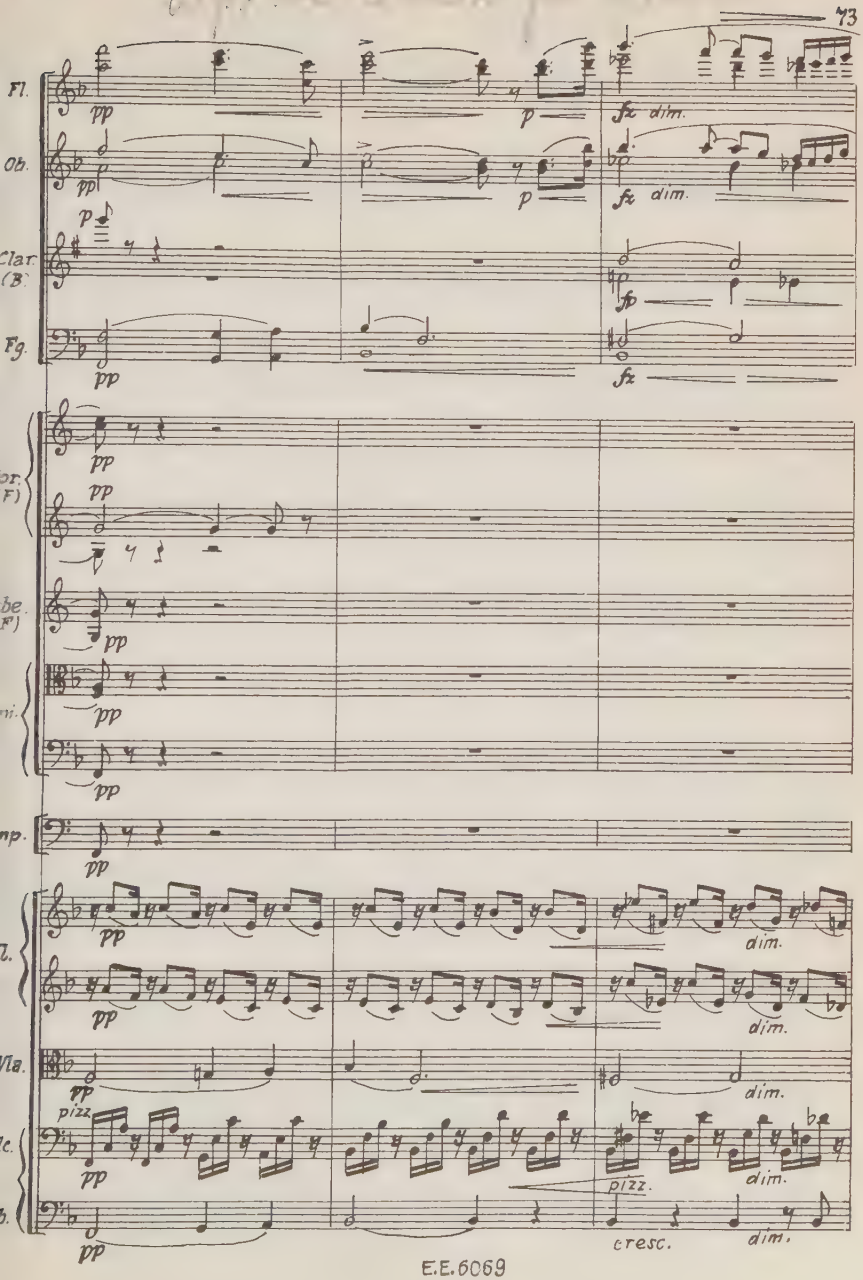

290
pp.
Fl.
Ob.
Clar. (A)
pp
pp
Fg.
F)
Hr.
D)
tr
Timp.
Vl.
pp
ppp
dim.
Vla
Vlc.
Cb.

300
Fl.
Ob.
Clar. (H)
Fg.
(F)
Cor.
(D)
Trbni.
Timp.
Vl.
Vla
Vc.
Cb.
dim.

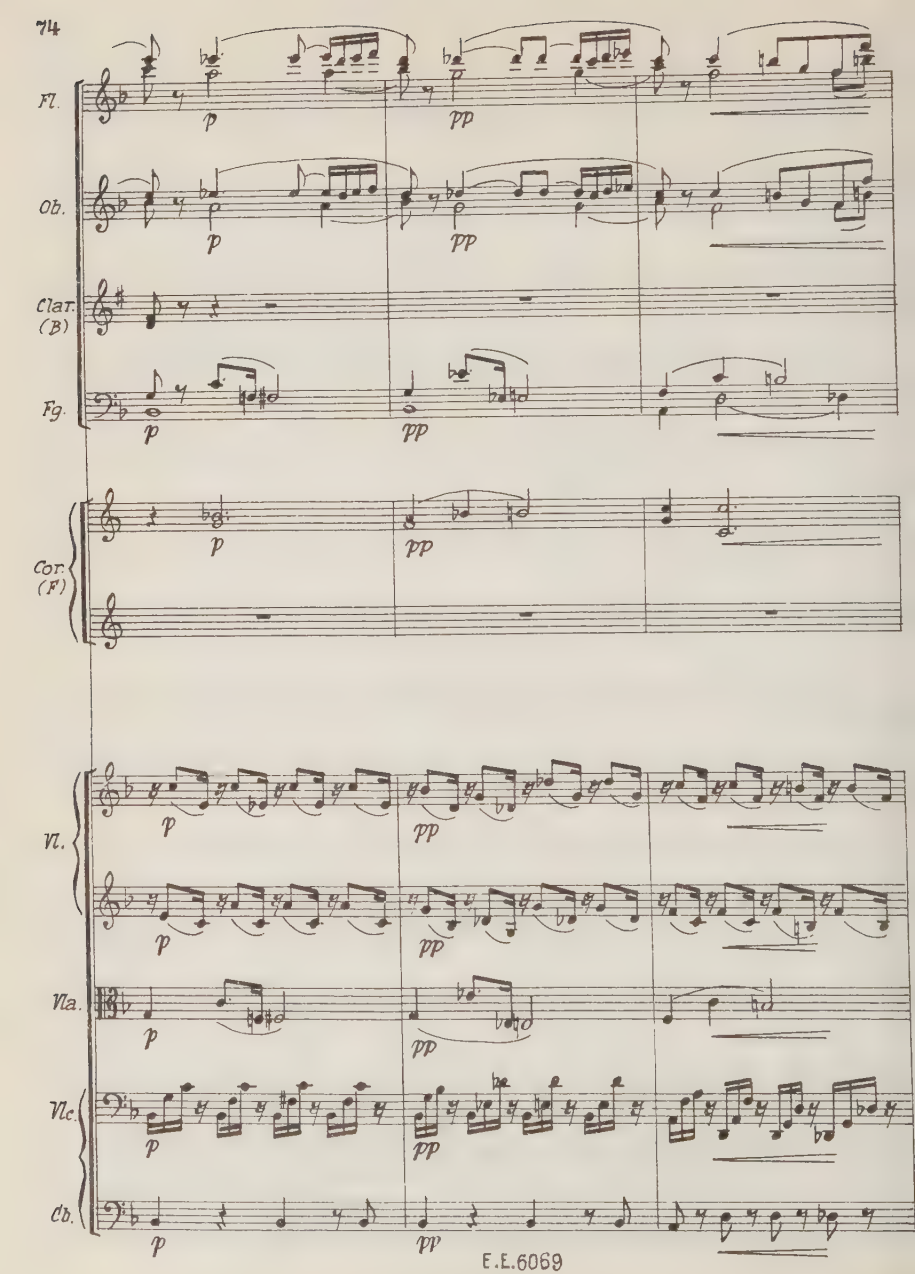

Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor. (D)
Timp.
V.
Va.
Vc.
Cb.
pp
p
dim.
tr

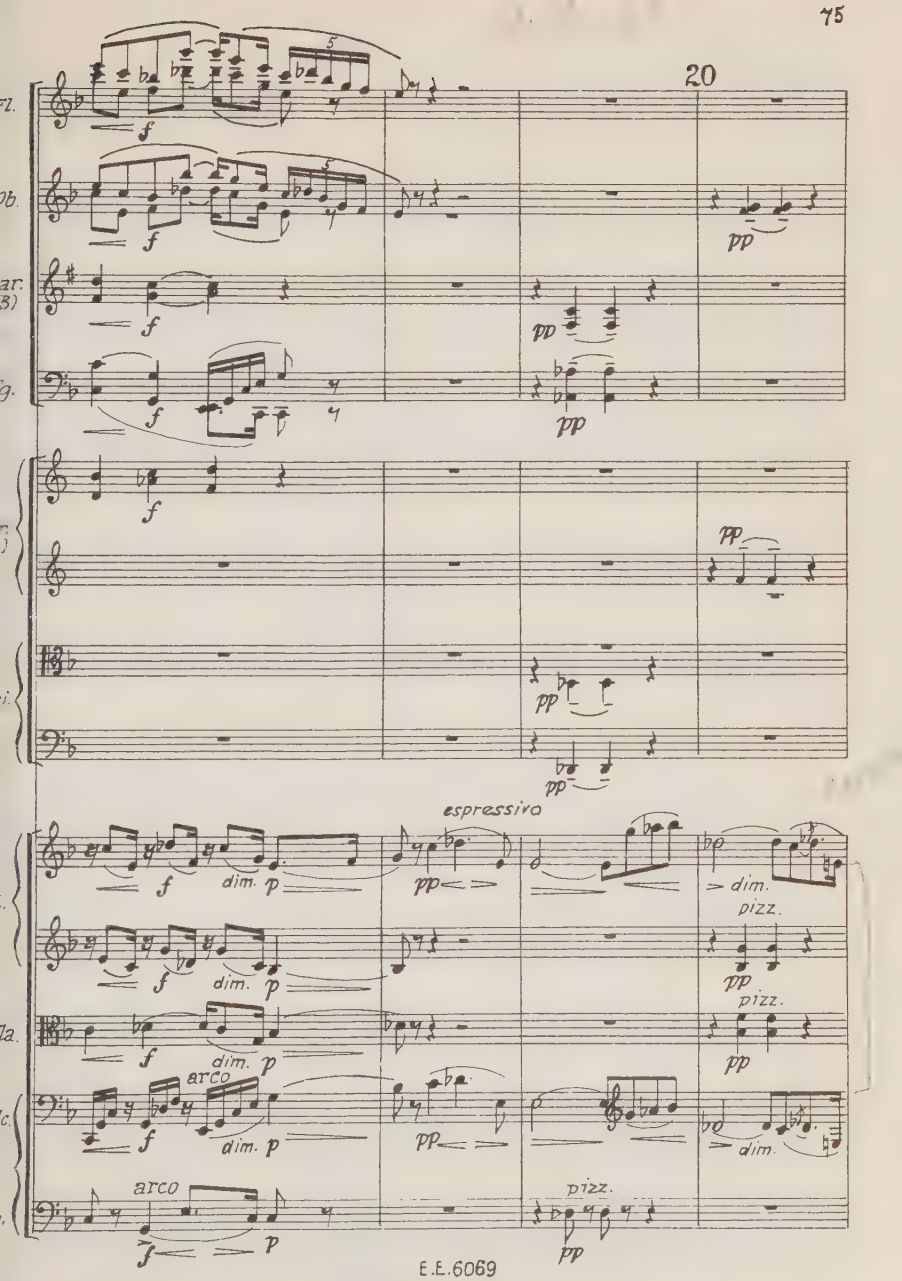
310

poco ritardando
Fl.
Ob.
Clar. (A)
Fg.
pp
(F)
Cor.
(D)
dim.
Timp.
tr
ppp
poco ritardando
Vl.
Vla
Vc.
Cb.
poco ritardando

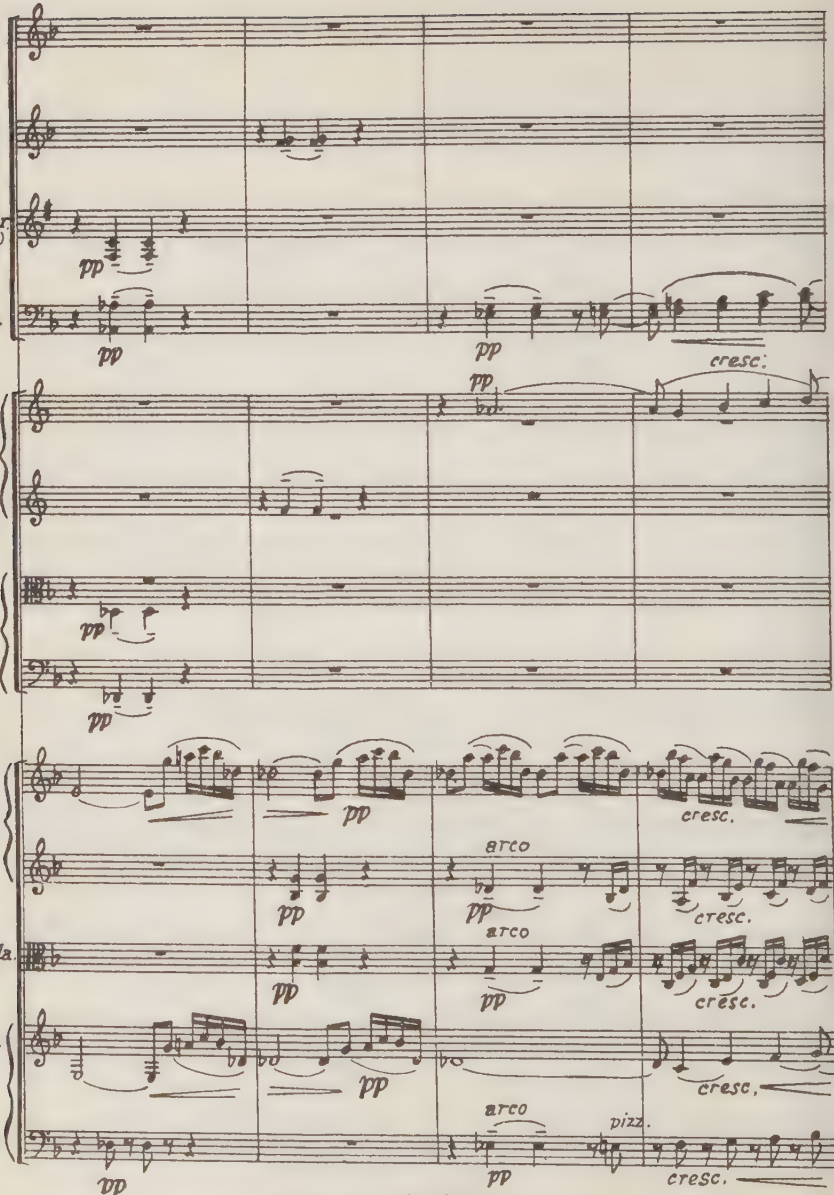
II.

Poco Adagio. M.M. ♩ = 56
Flauti
Oboi
p legato
pp
p
Clarinetti in B
p legato
pp
p
pp
Fagotti
p legato
pp
Corni in F
Trombe in F
Tromboni
Timpani in F, C.
Poco Adagio. M.M. ♩ = 56
Violino I.
Violino II
pizz.
p
pp
p
Viola
pizz.
p
pizz.
pp
p
Violoncello
p
pp
p
Contra-basso
Poco Adagio. M.M. ♩ = 56

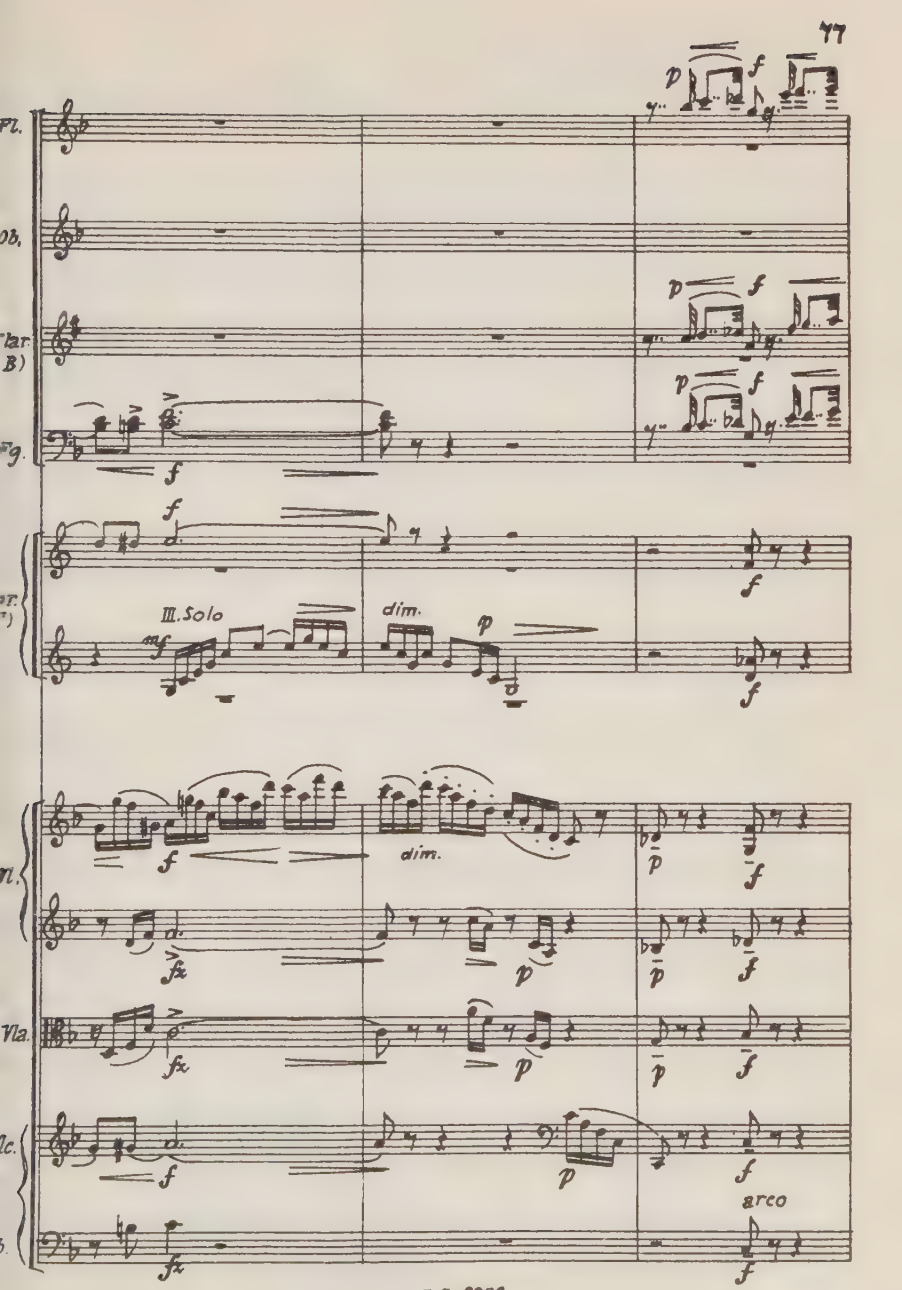

10
Fl.
Ob.
Clar. (B)
Bg.
a2
Cor. (F)
Trbe. F
Timp.
Vl.
Va.
Vc.
Cb.
dim.
cresc.
arco

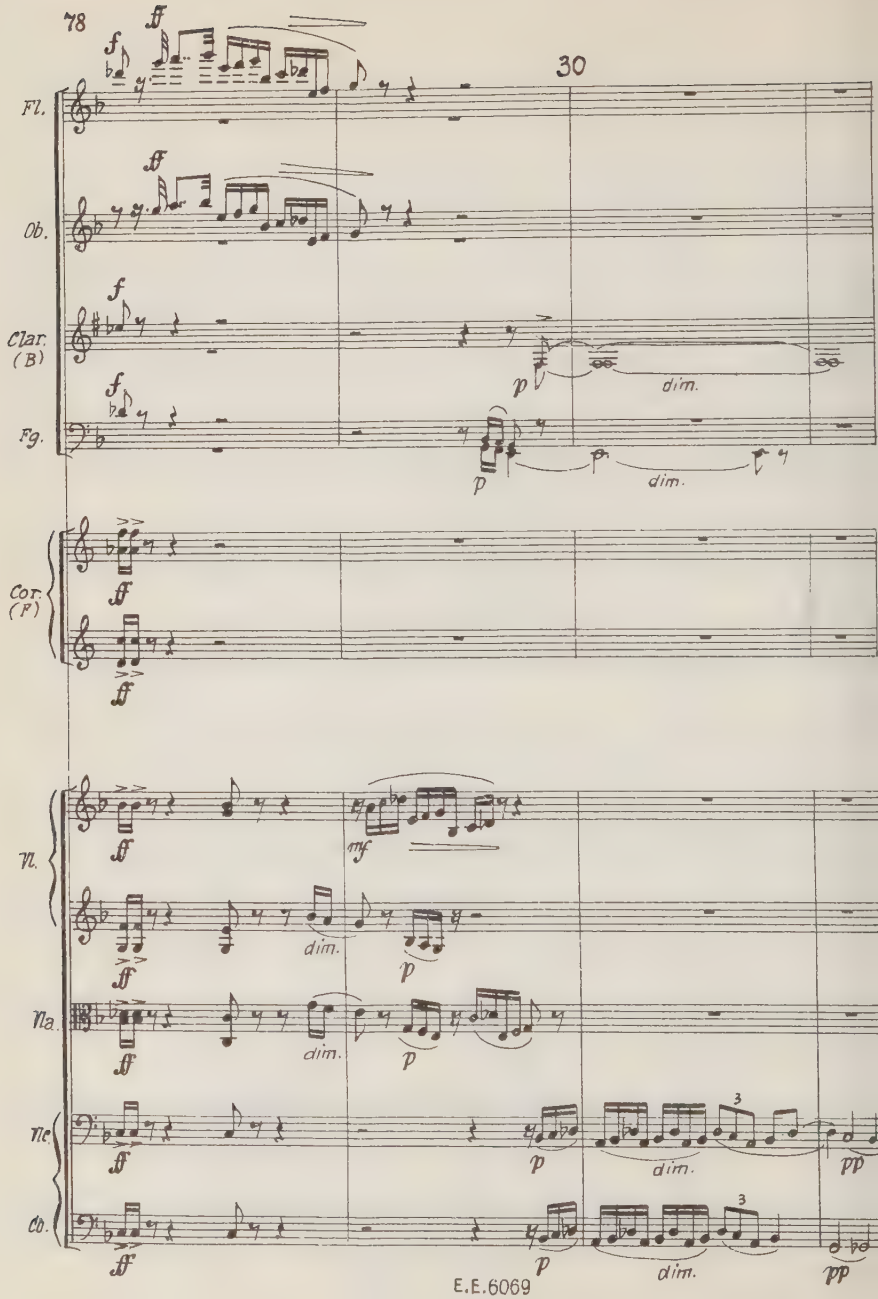

Fl.
Ob.
Clar. (B)
Fg.
pp
p
fz dim.
fp
fz
pizz.
cresc.
dim.

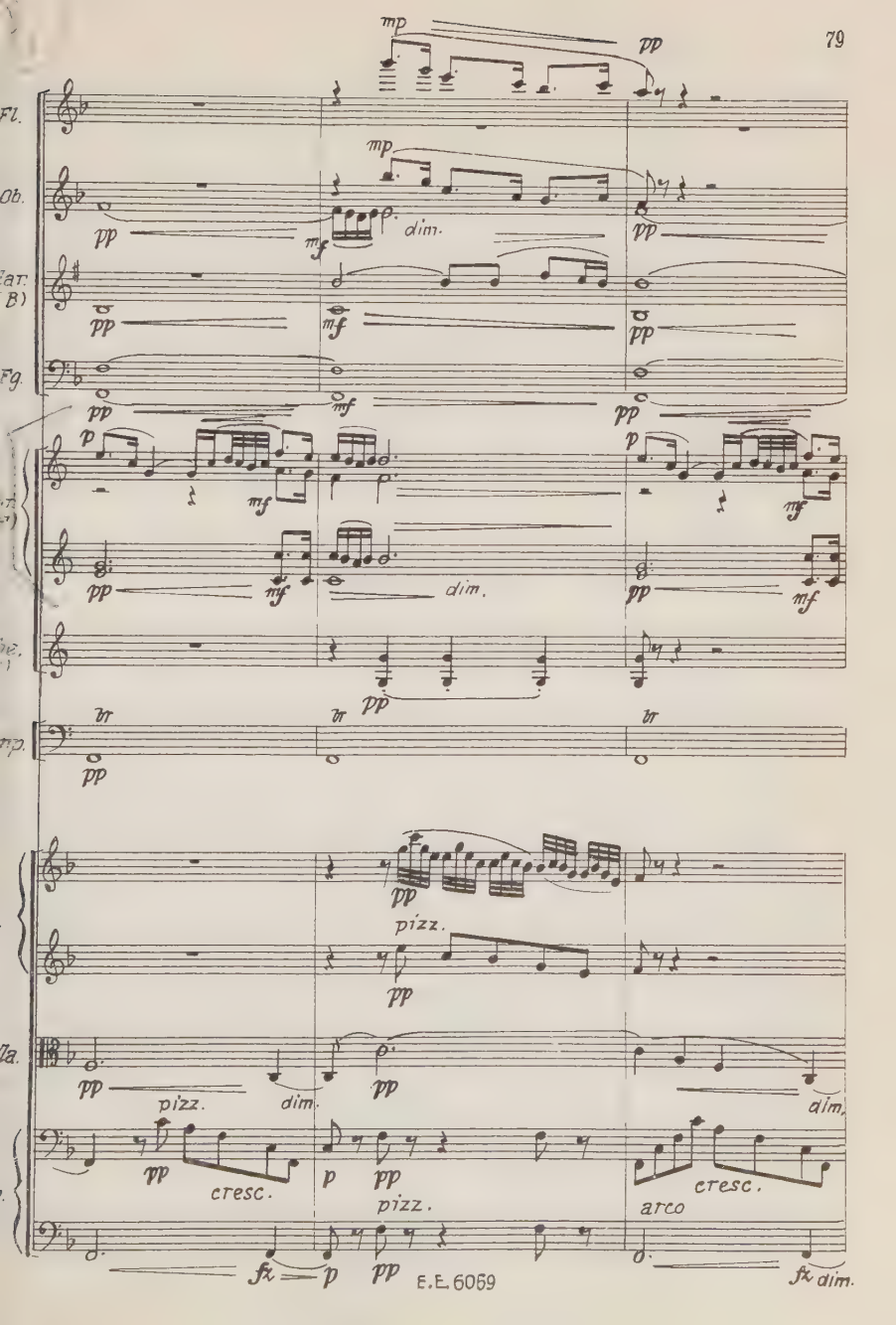

Fl.
Ob.
Clar. (B)
Fg.
Cor. (F)
Vl.
Va.
Vlc.
Cb.
p
pp

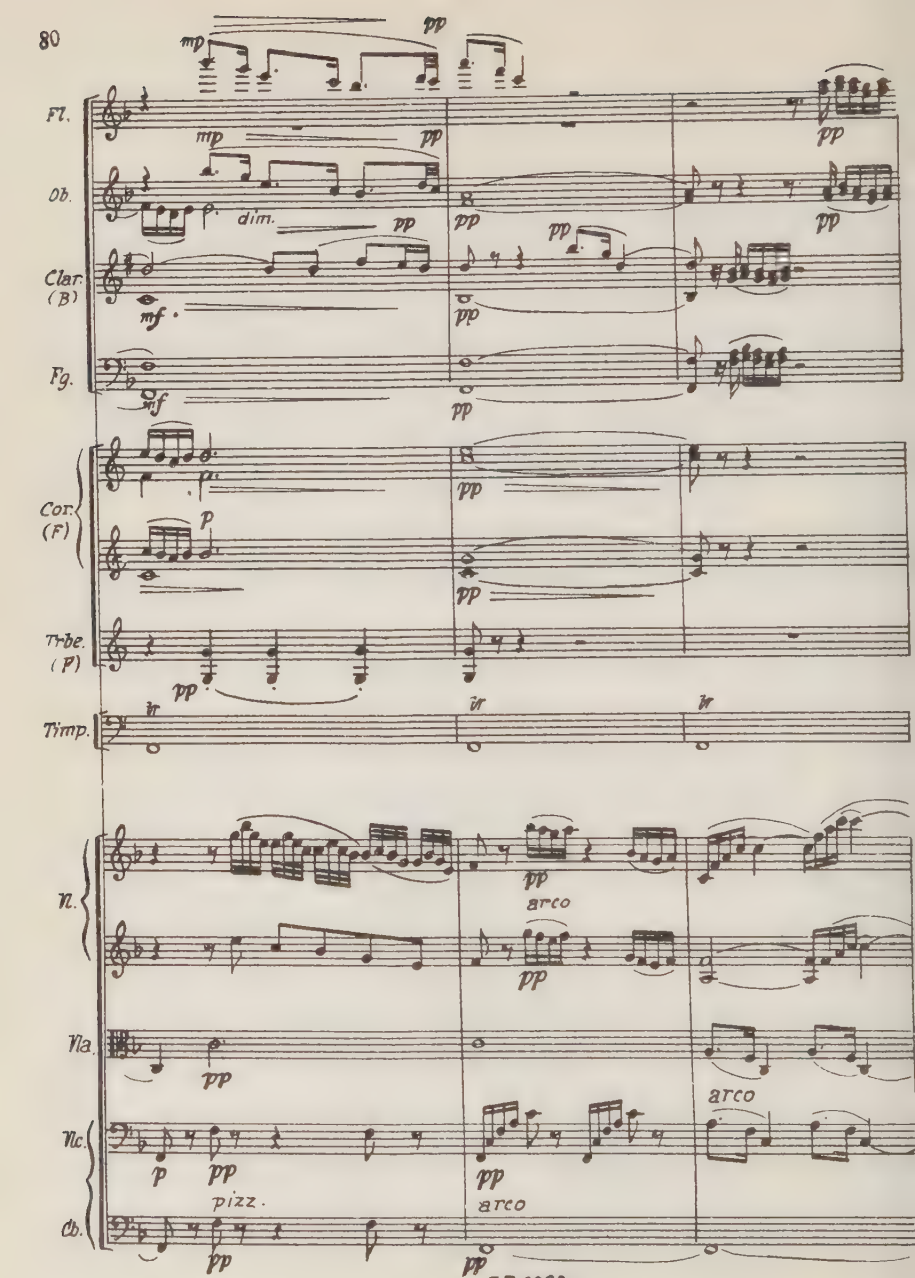

20
espressivo
arco
pizz.
dim.
E.E.6069

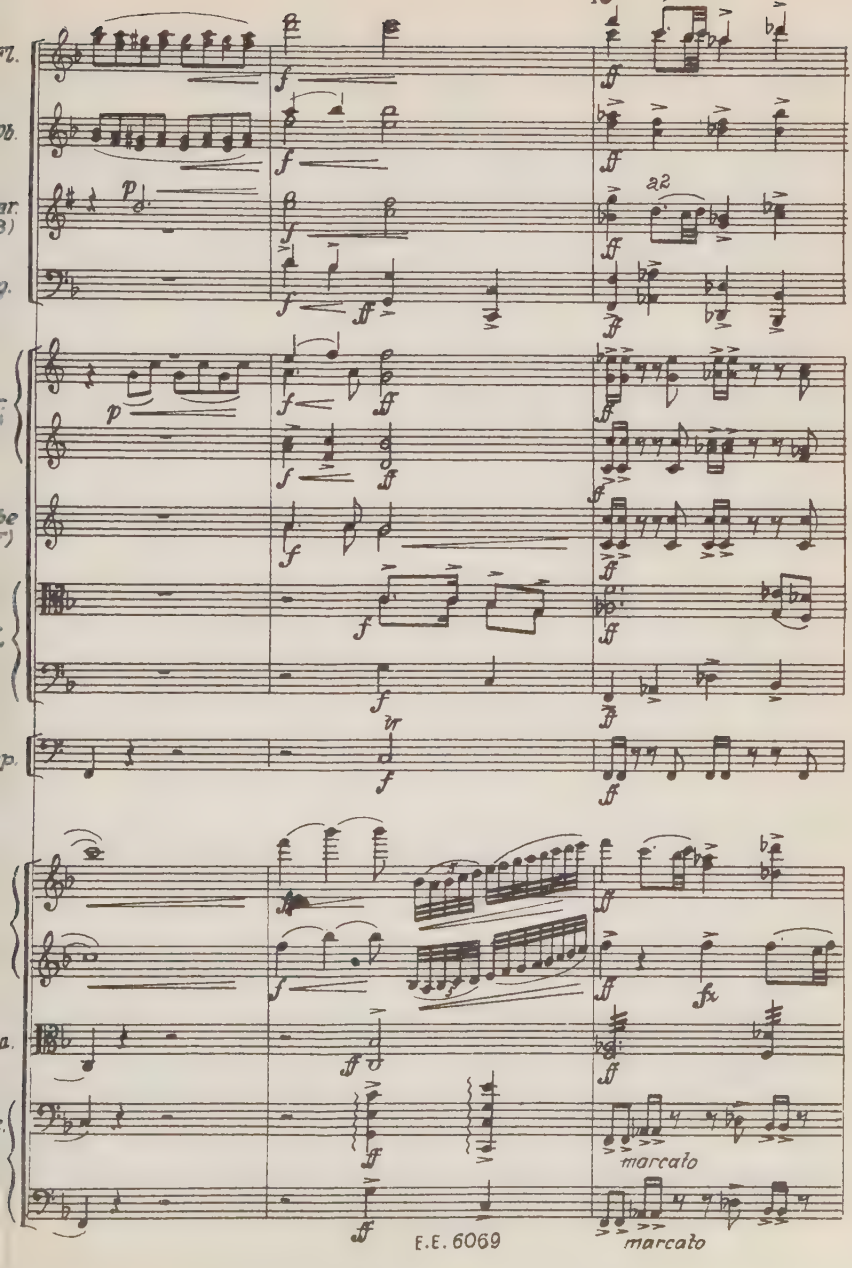

Fl.
Ob.
Clar. (B)
Fg.
Cor (F)
Trbni.
Vl.
Vla.
Vc.
Cb.
pp
cresc.
arco
pizz.

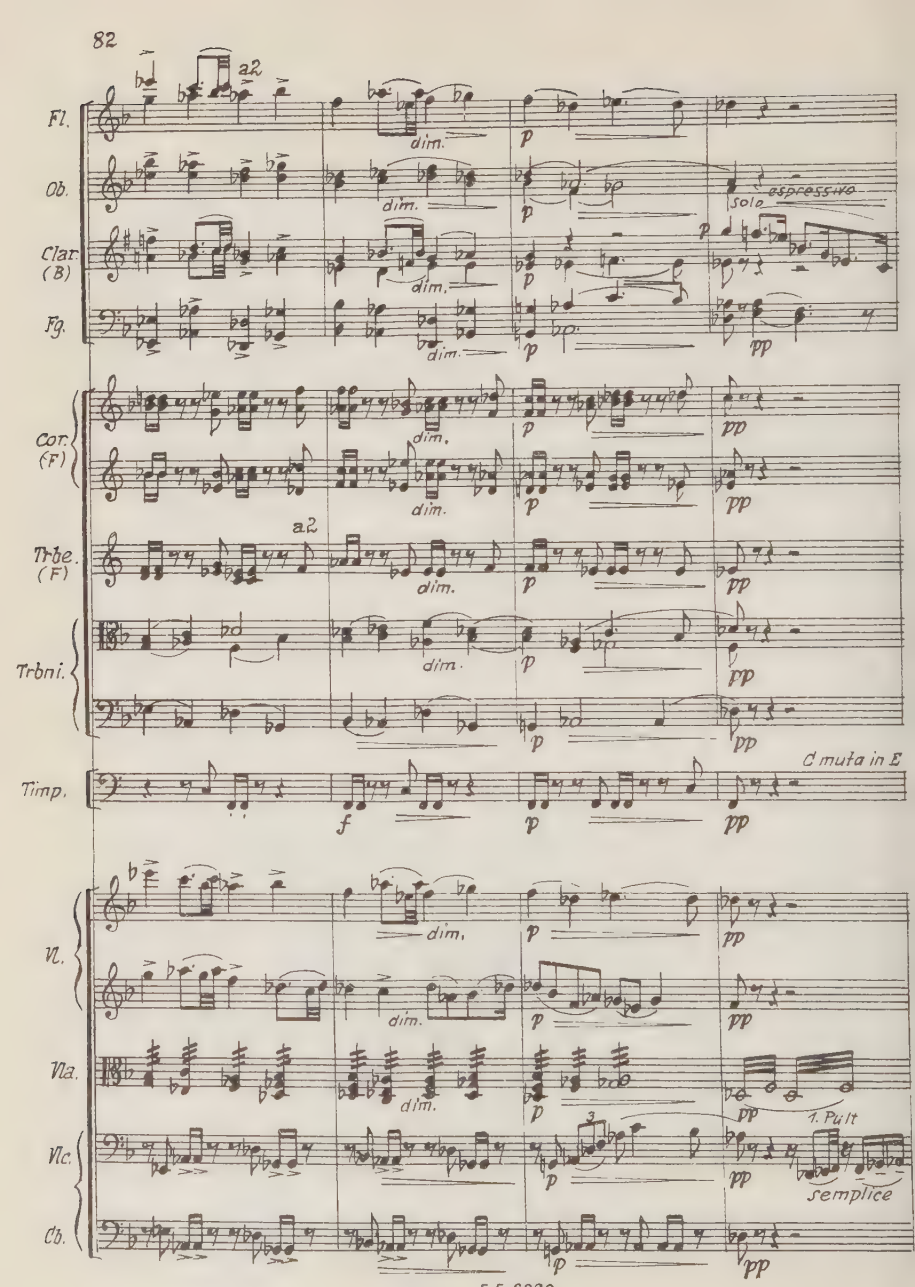

Fl.
Ob.
Clar. (B)
Fg.
Clar. (A)
III. Solo
mf
dim.
p
f
Vl.
Vla.
Vc.
Cb.
fz
arco

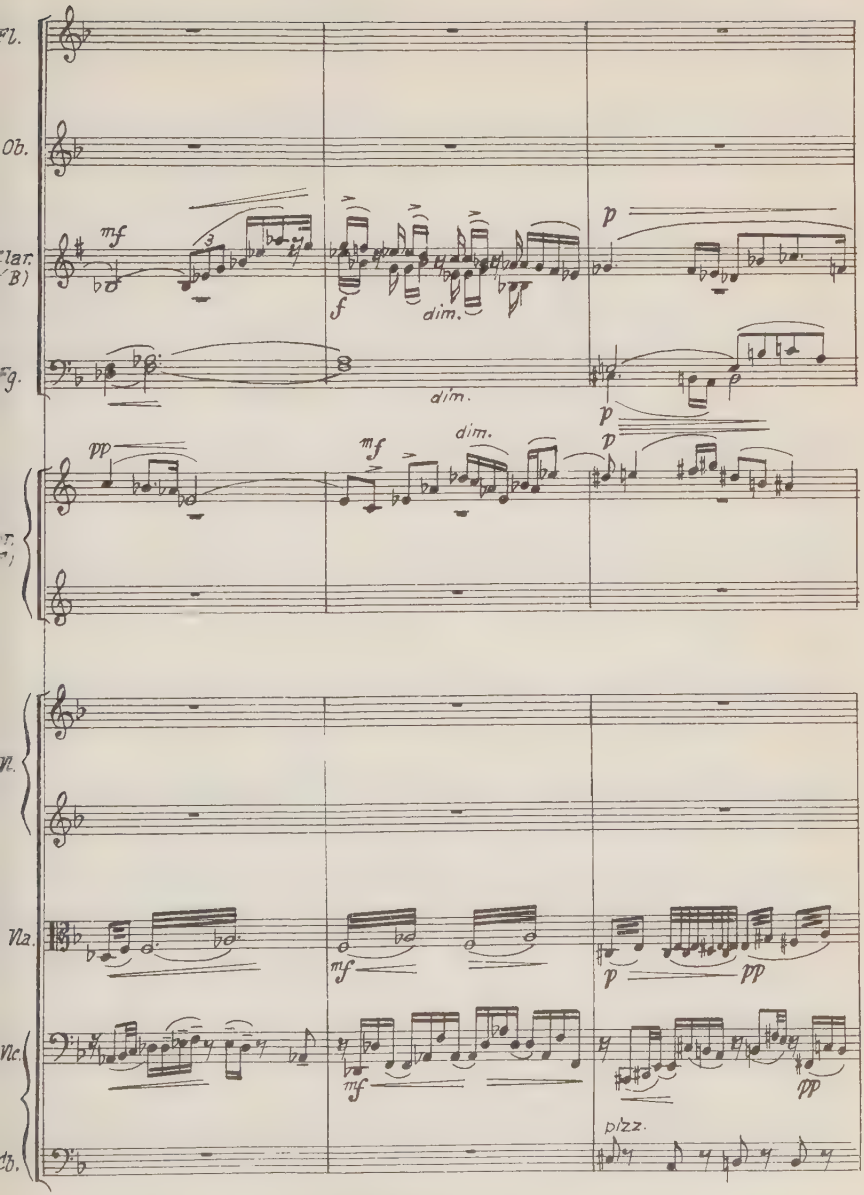

30
Fl.
Ob.
Clar. (B)
Fg.
Cor. (F)
Vl.
Va.
Vc
Cb.
dim.
mf
pp

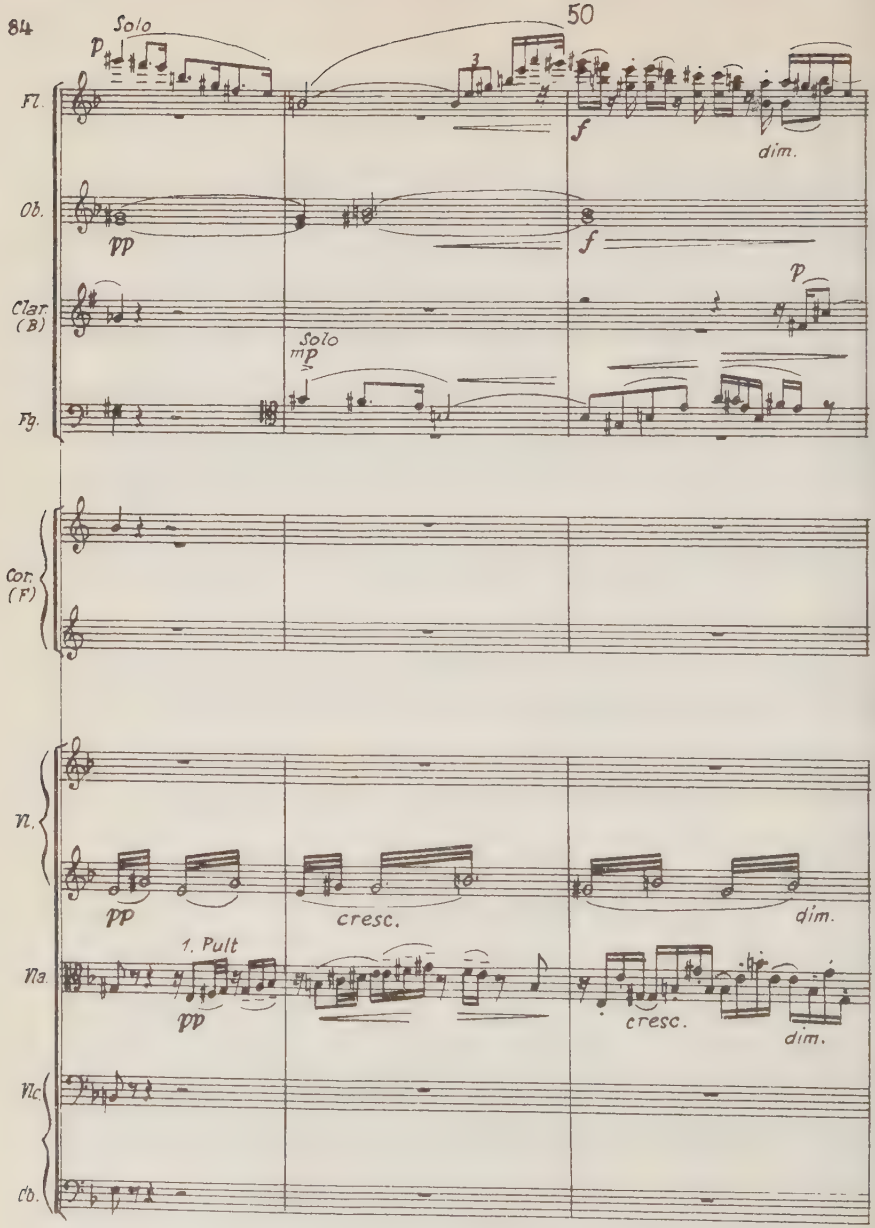

Fl.
Ob.
Clar. (B)
Fg.
Hn. (F)
Tpt.
Vla.
mp
pp
mf
dim.
p
tr
pizz.
cresc.
arco
fz
E.E. 6069

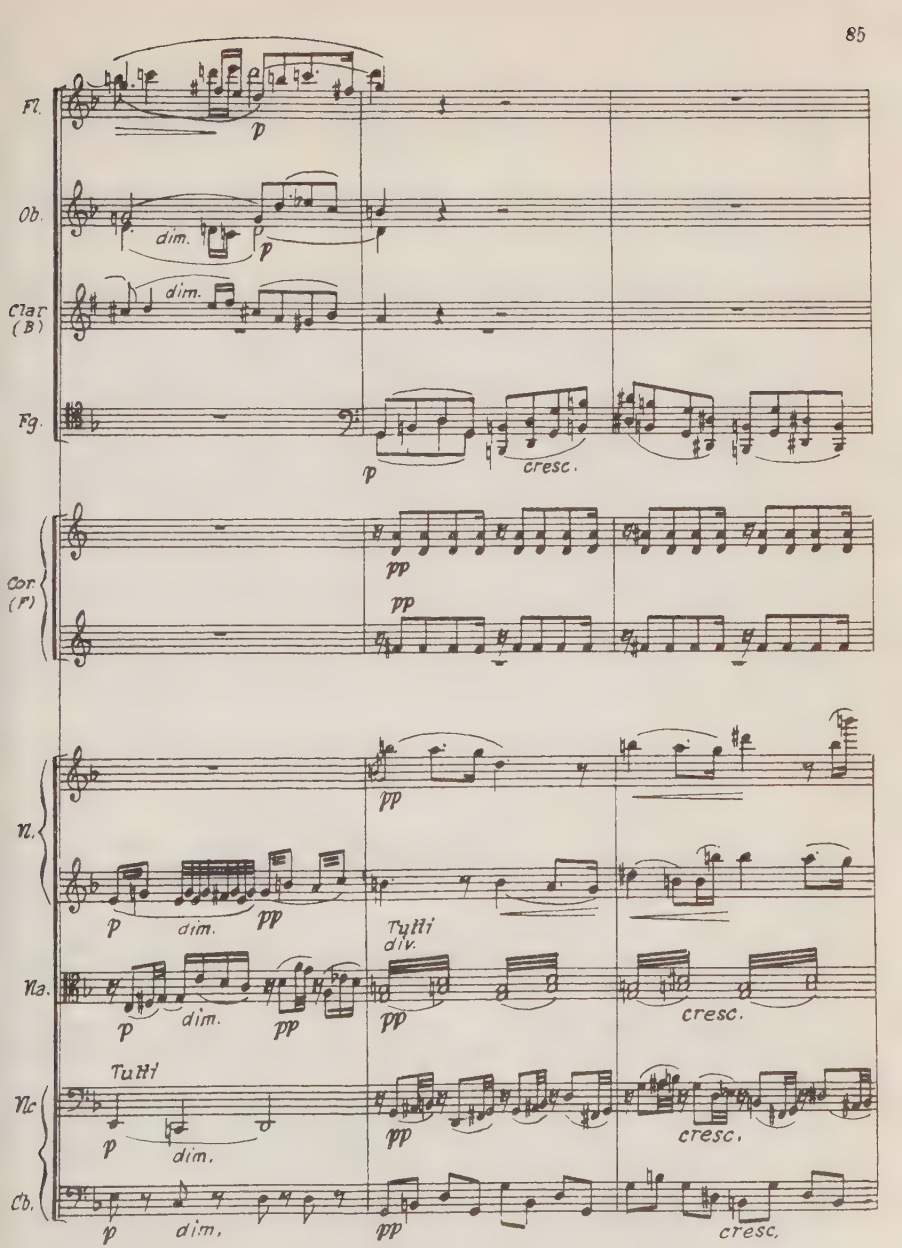

Fl.
Ob.
Clar. (B)
Fg.
Cor. (F)
Trbe. (P)
Timp.
Vn.
Vla.
Vc.
Cb.
dim.
pizz.
arco
arco
arco


a2
marcato
marcato

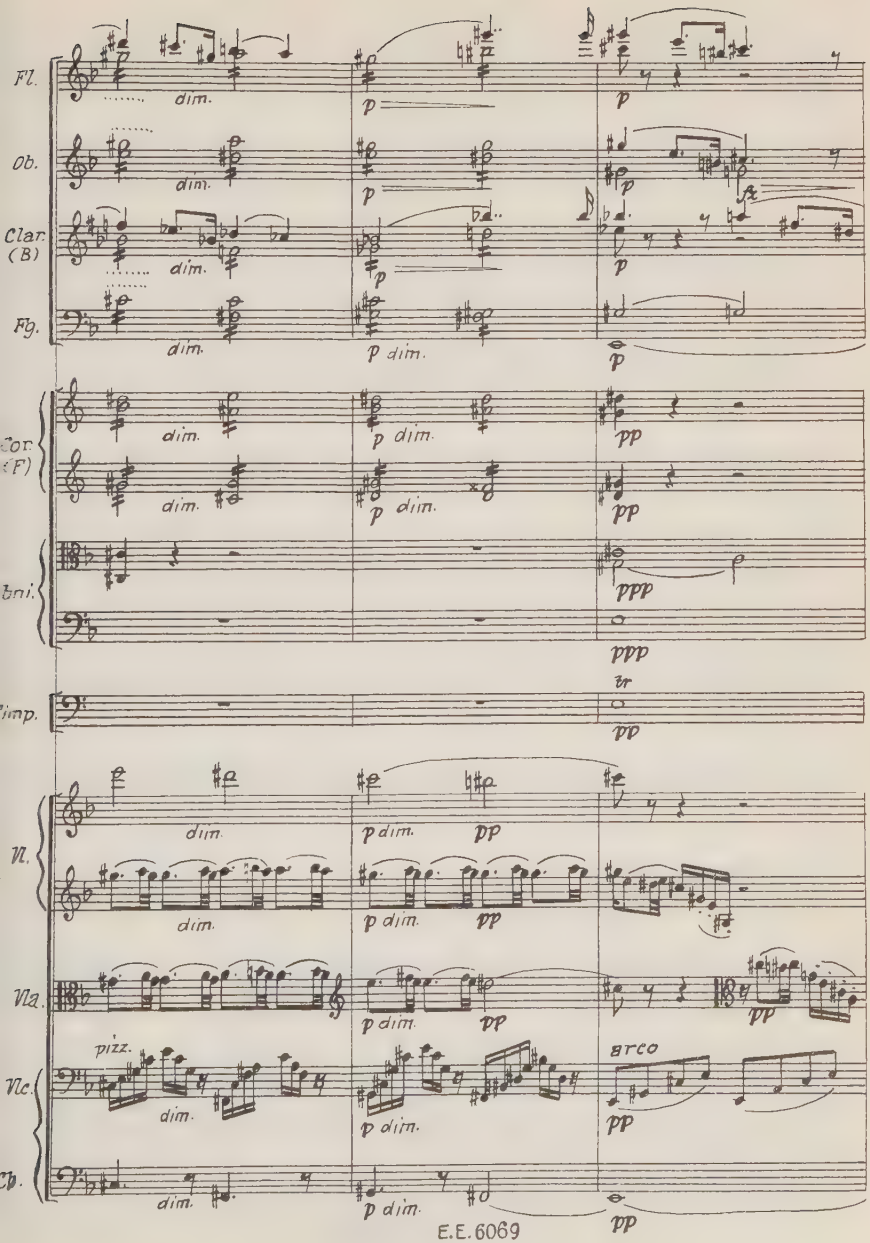
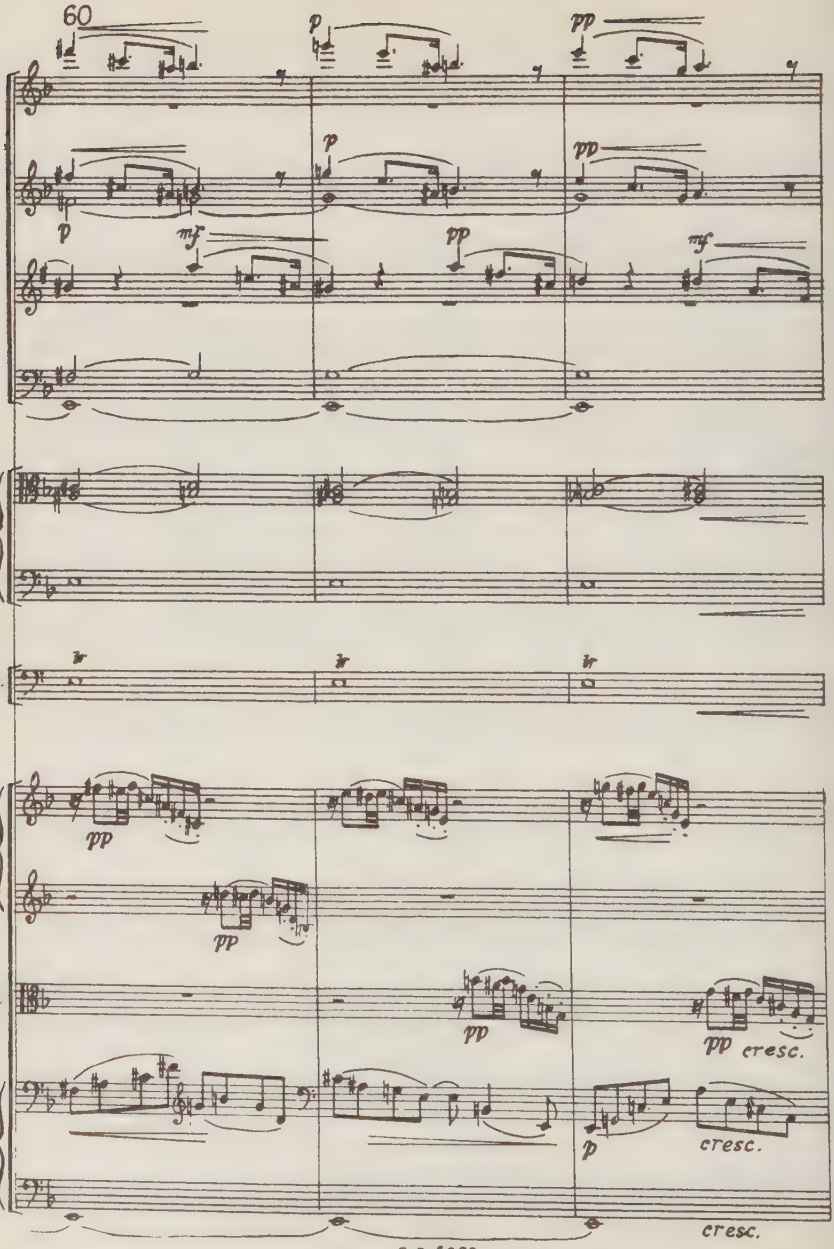

Fl.
Ob.
Clar. (B)
Fg.
Cor. (F)
Trbe. (F)
Trbni.
Timp.
Vl.
Va.
Vc.
Cb.
a2
dim.
p
espressivo
solo
pp
C muta in E
f
1. Pult
semplice

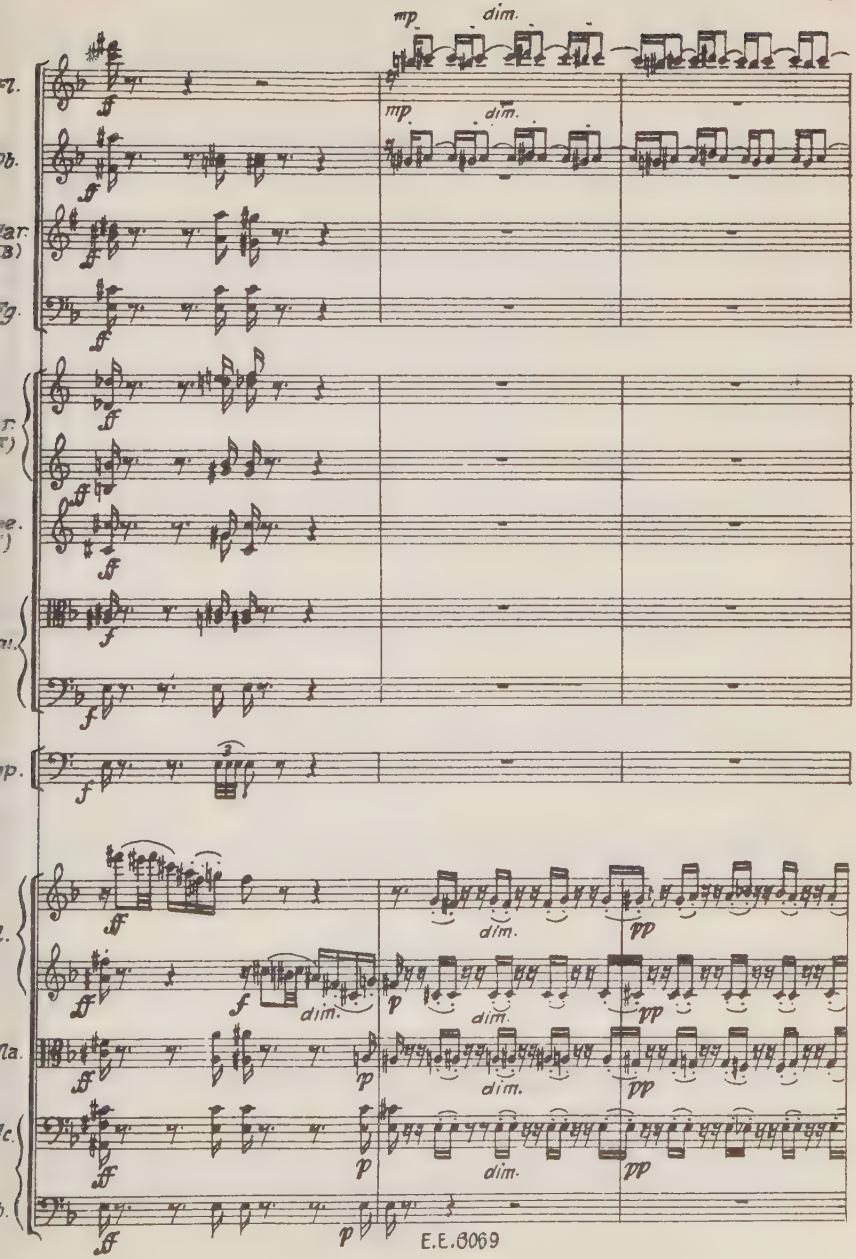

Fl.
Ob.
Clar. (B)
Fg.
mf
f
dim.
p
dim.
pp
mf
dim.
p
p
Vl.
Vla.
Vlc.
Cb.
mf
p
pp
mf
pp
pizz.

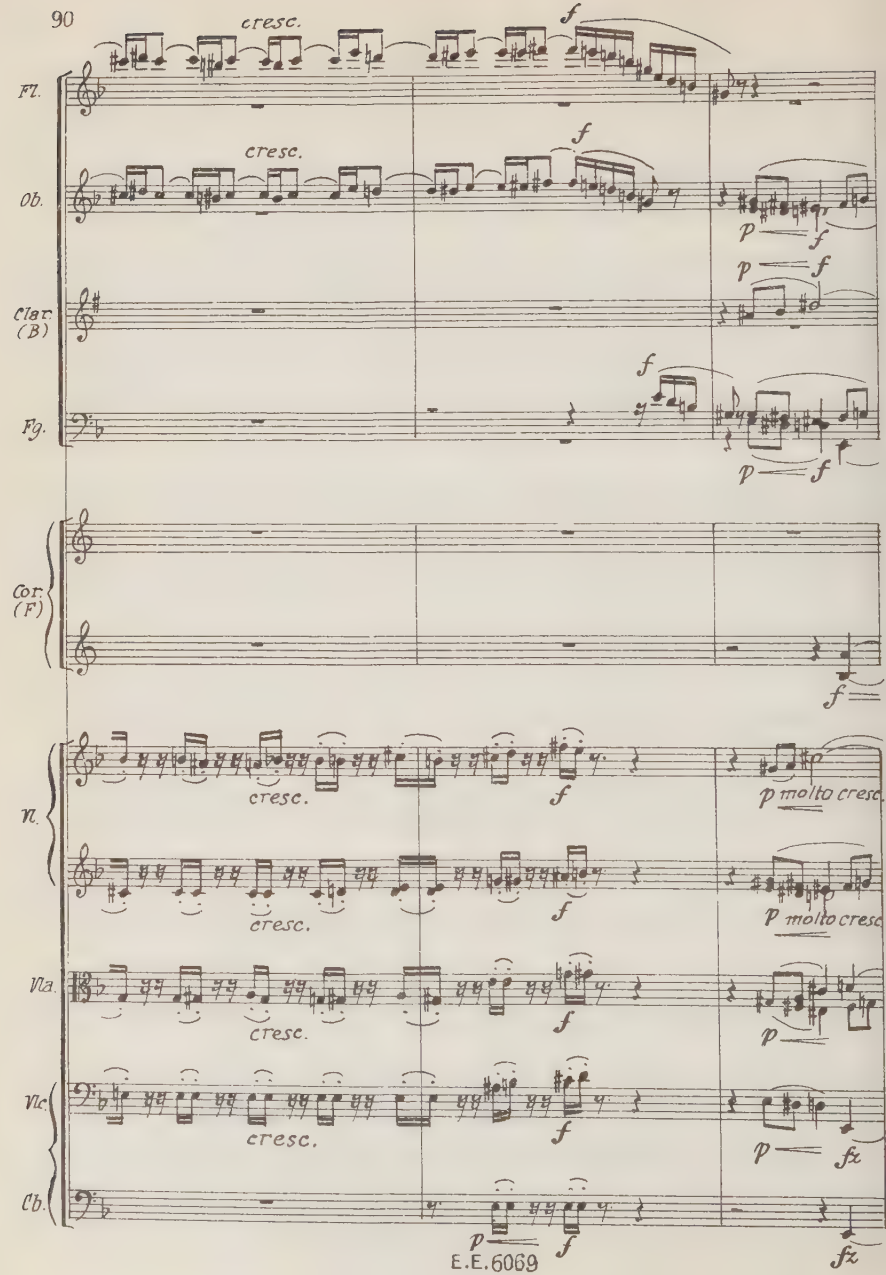

50
Solo
p
Fl.
3
f
dim.
Ob.
pp
f
Clar. (B)
p
Solo
mp
Fg.
Cor. (F)
Vl.
pp
cresc.
dim.
1. Pult
Va.
pp
cresc.
dim.
Vlc.
Cb.

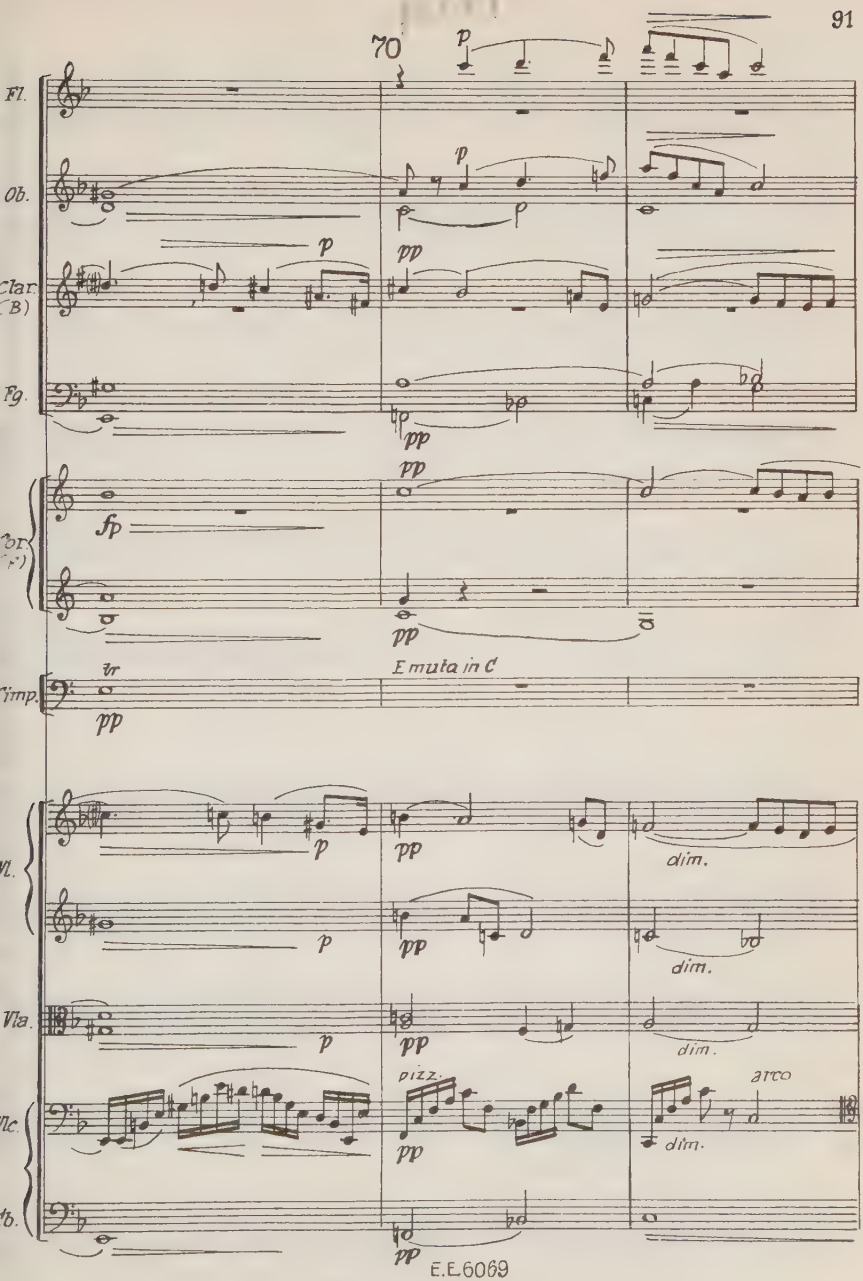

Fl.
Ob.
dim.
Clar (B)
Fg.
p
cresc.
Cor (F)
pp
Vn.
Tutti div.
Va.
cresc.
Tutti
Vc
cresc.
Cb.
cresc.

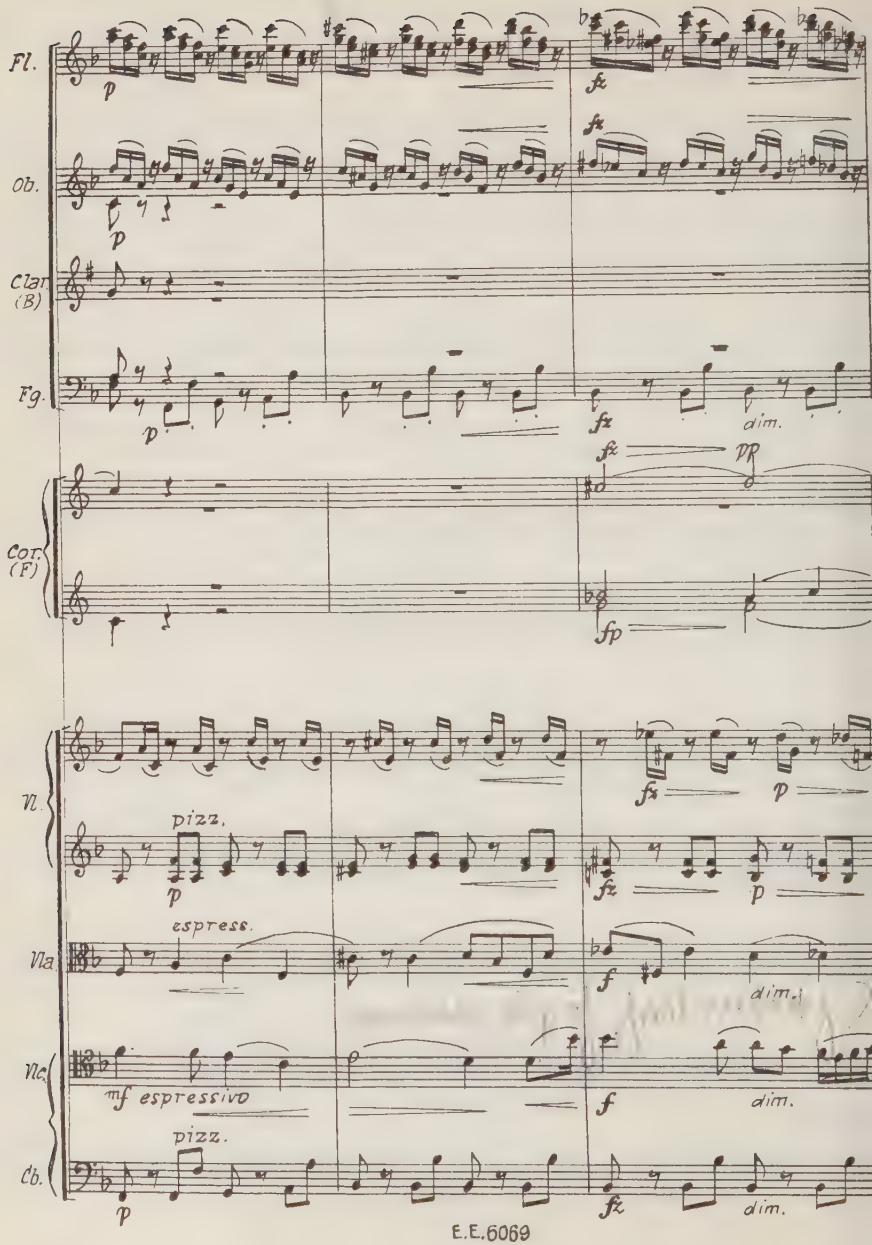
Fl.
Ob.
Clar. (B)
Fg.
Cor. (F)
Trbni.
Vl.
Vla.
Vc.
Cb.
arco

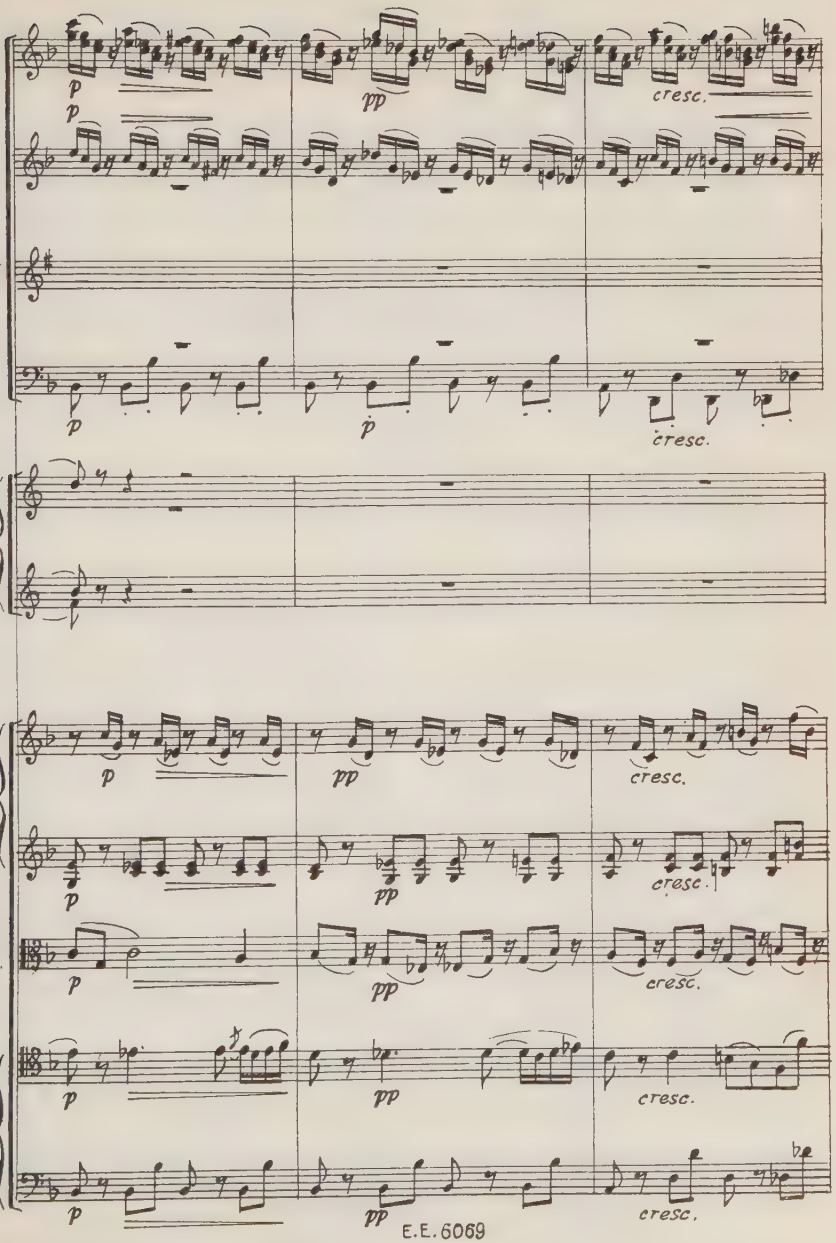

Fl.
Ob.
Clar. (B)
Fg.
Cor. (F)
Trmp.
Vl.
Va.
Vc.
Cb.
dim.
p dim.
pp
ppp
pizz.
arco

60
Fl.
Ob.
Clar. (B)
Fg.
Trbni
Timp.
Vl.
Vla.
Vc.
Cb.
p
pp
mf
cresc.

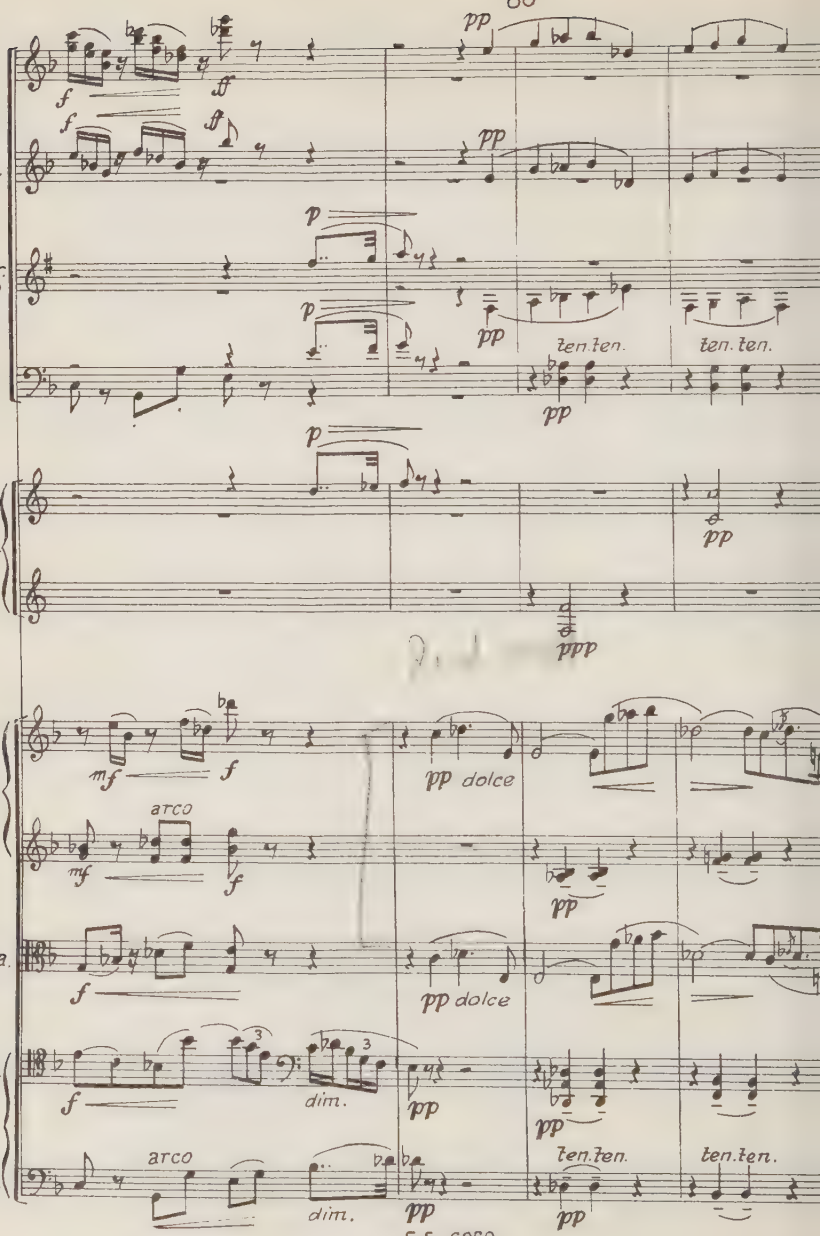

mp
dim.
mp
dim.
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
f
dim.
p
dim.
pp
p
dim.
pp
p
dim.
pp
p
dim.
pp
p

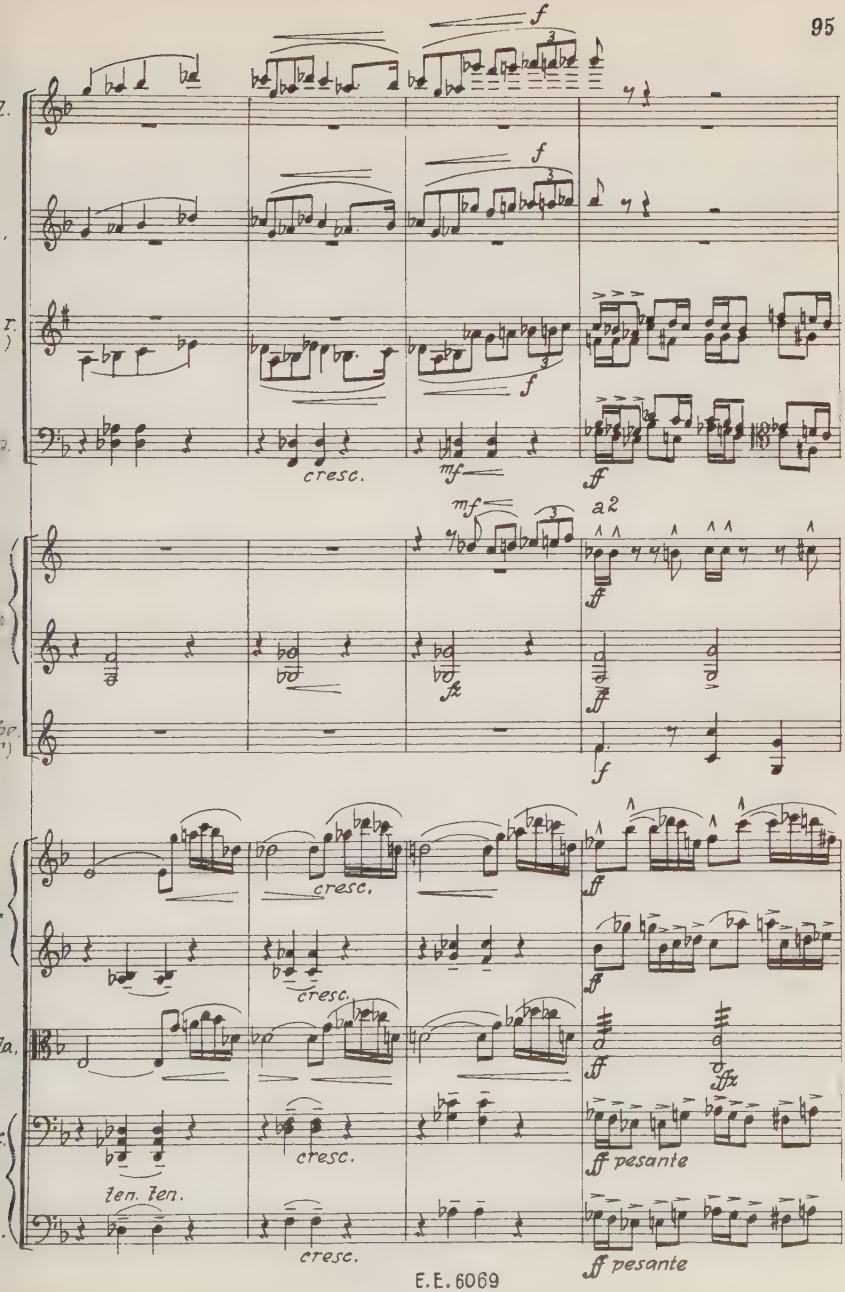

cresc.
f
Fl.
cresc.
f
Ob.
p
f
p
f
Clar. (B)
f
Fg.
p
f
Cor. (F)
f
cresc.
f
p molto cresc.
n.
cresc.
f
p molto cresc.
Va.
cresc.
f
p
Vc.
cresc.
f
p
fz
Cb.
p
f
fz

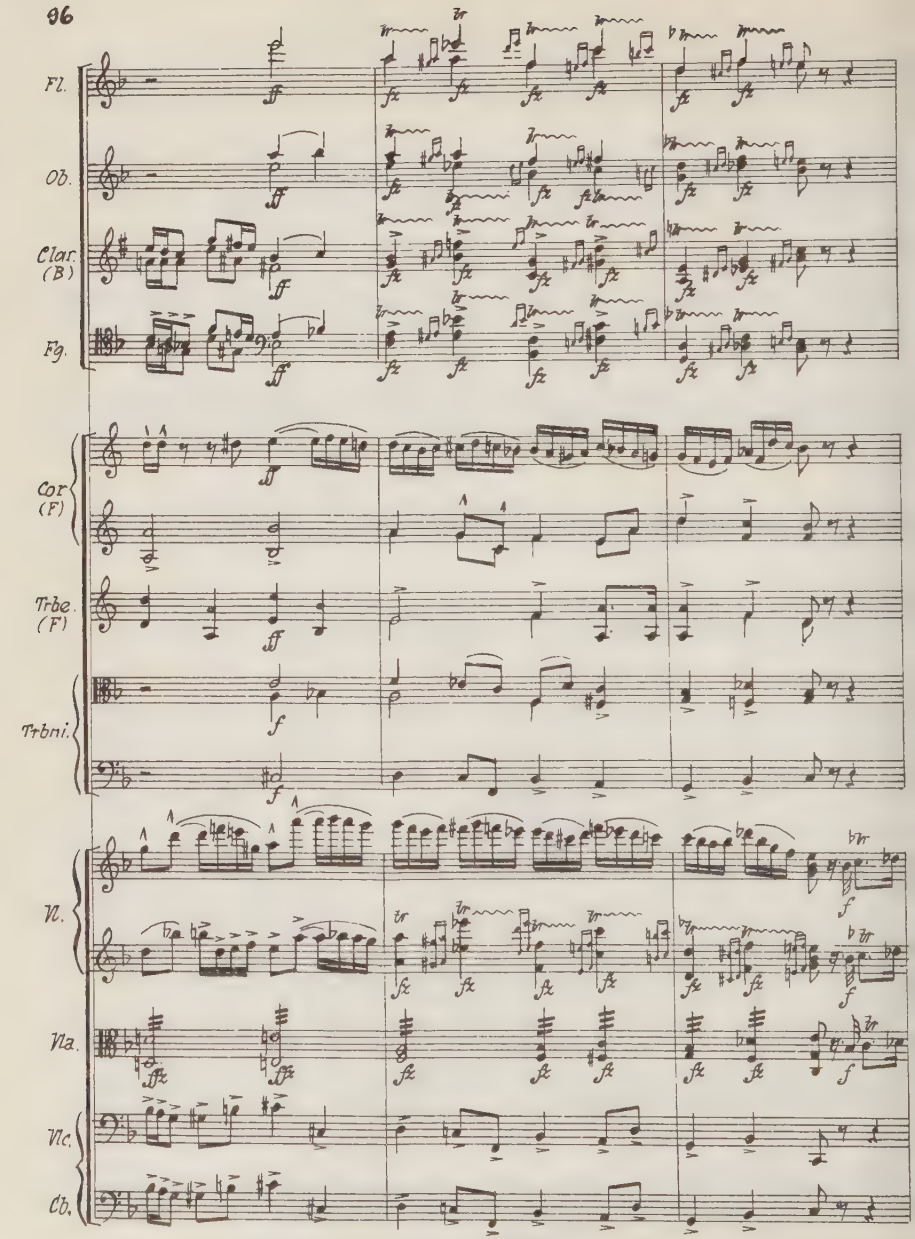

70
Fl.
Ob.
Clar. (B)
Fg.
Hr. (F)
Timp.
Vl.
Vla.
Vlc.
Cb.
E muta in C
dim.
pizz.
arco

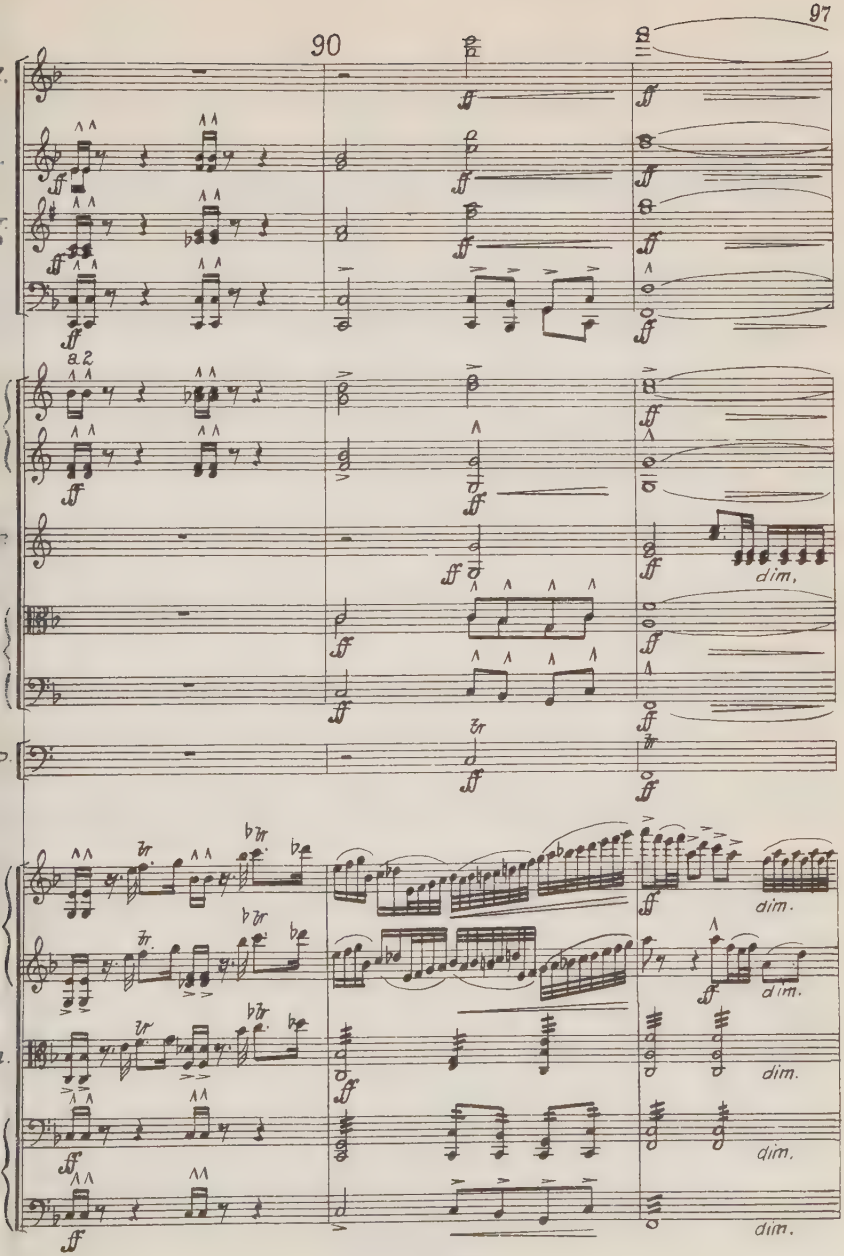

Fl.
Ob.
Clar (B)
Fg.
Cor. (F)
Vl
Vla
Vc.
Cb.
p
fz
dim.
VP
fp
pizz.
espress.
mf espressivo
f

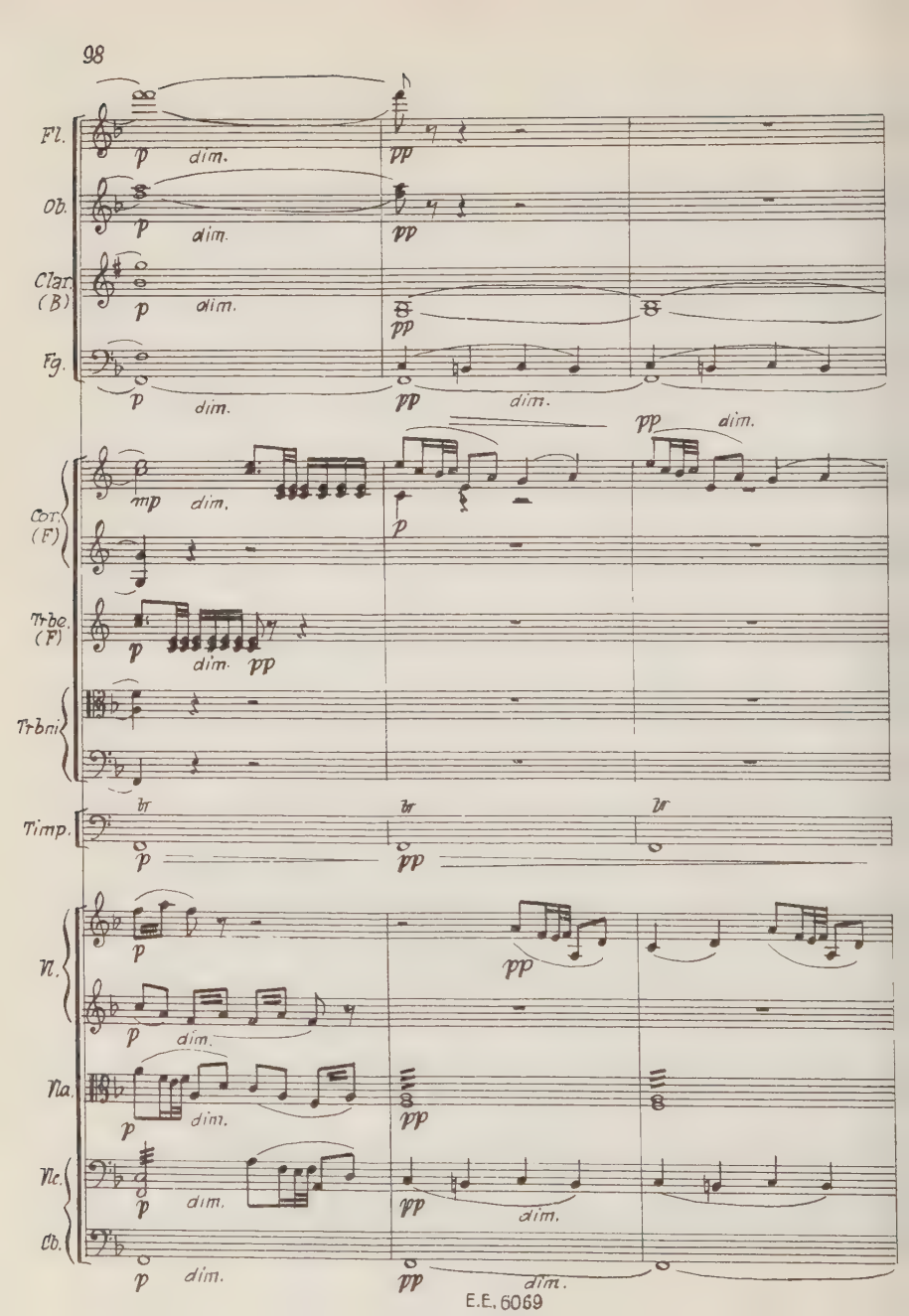

Fl.
Ob.
Clar. (B♭)
Fg.
Hor. (F)
Vl.
Vla.
Vc.
Cb.
p
pp
cresc.

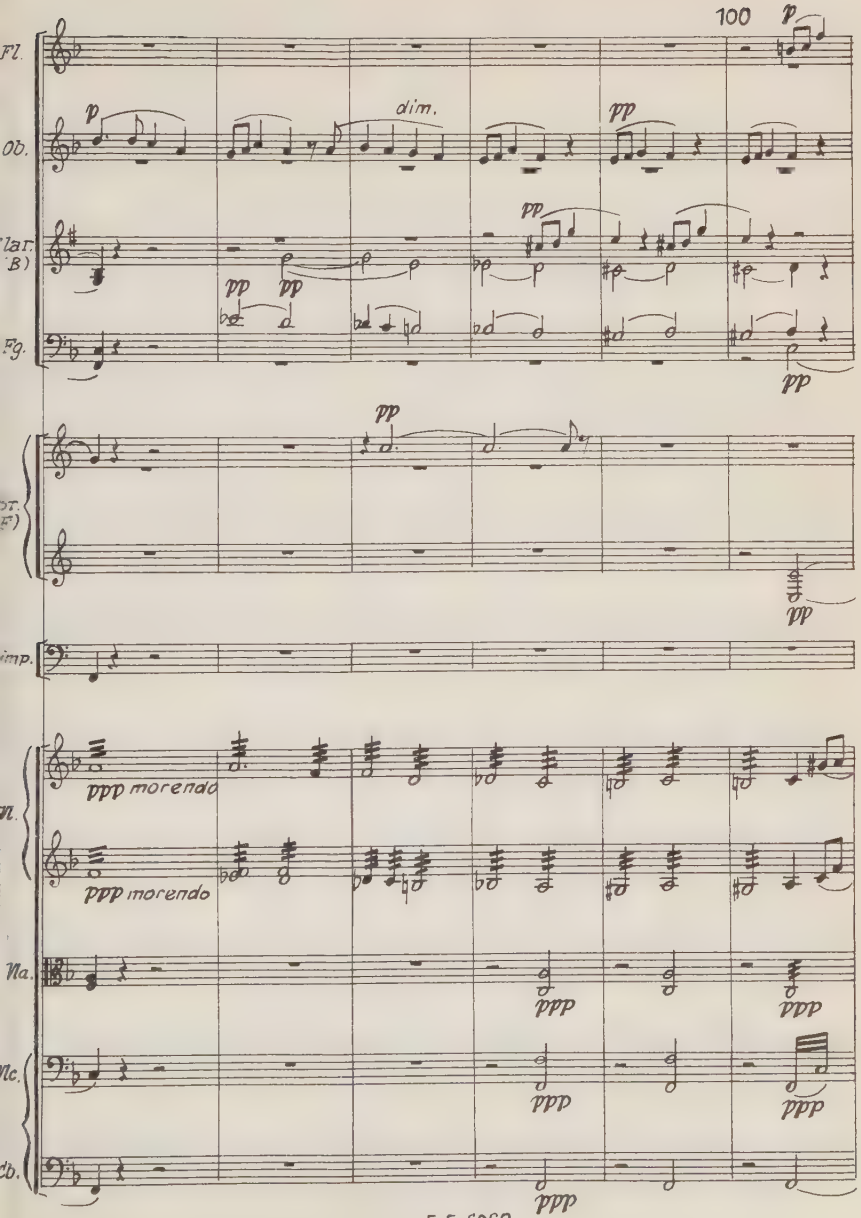

Fl.
Ob.
Clar. (B)
Fg.
Cor. (F)
Vl.
Vla.
Vc.
Cb.
pp
ten. ten.
ten. ten.
pp dolce
arco
dim.
ppp

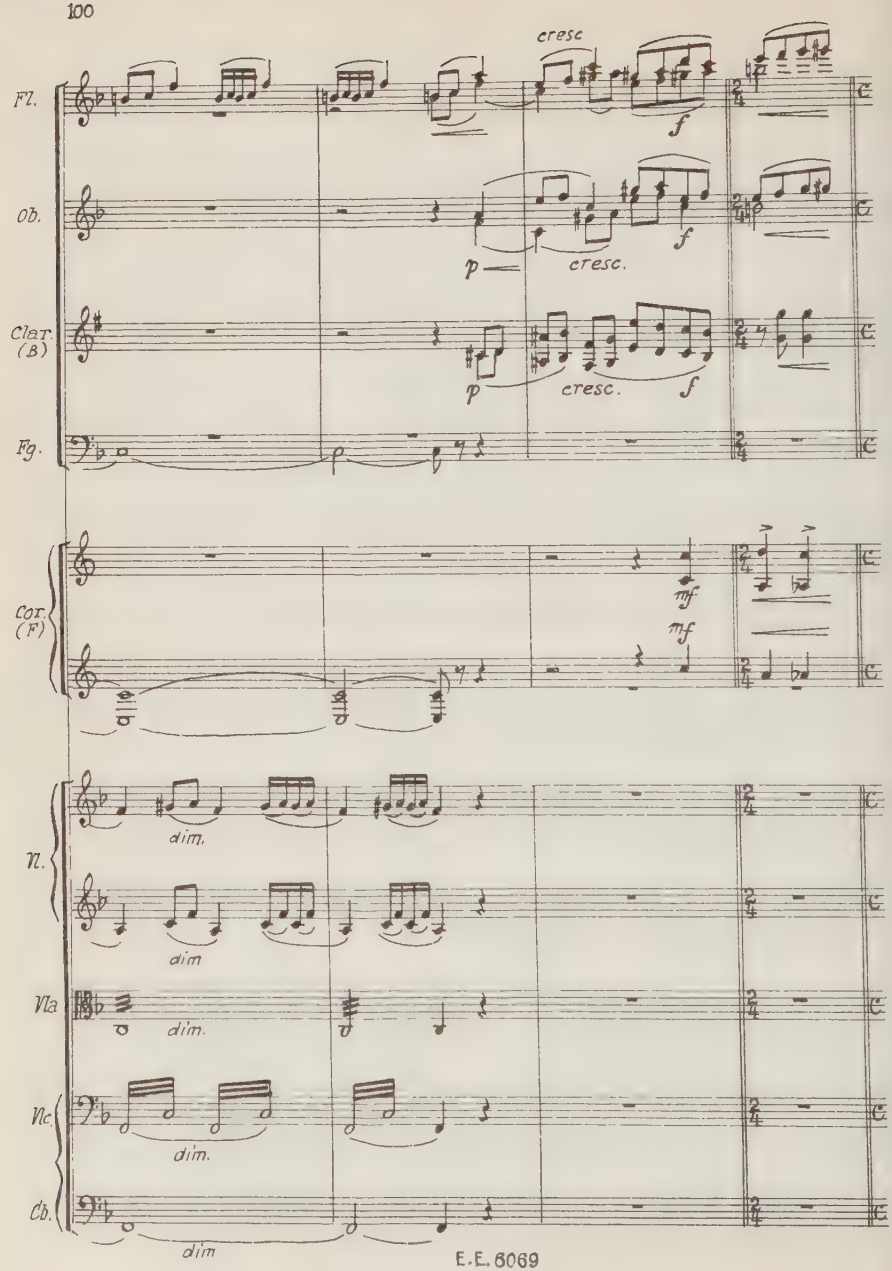

f
f
cresc.
mf
ff
mf
a2
ff
fz
ff
f
cresc.
ff
cresc.
ff
cresc.
ff
fffz
cresc.
ff pesante
len. len.
cresc.
ff pesante

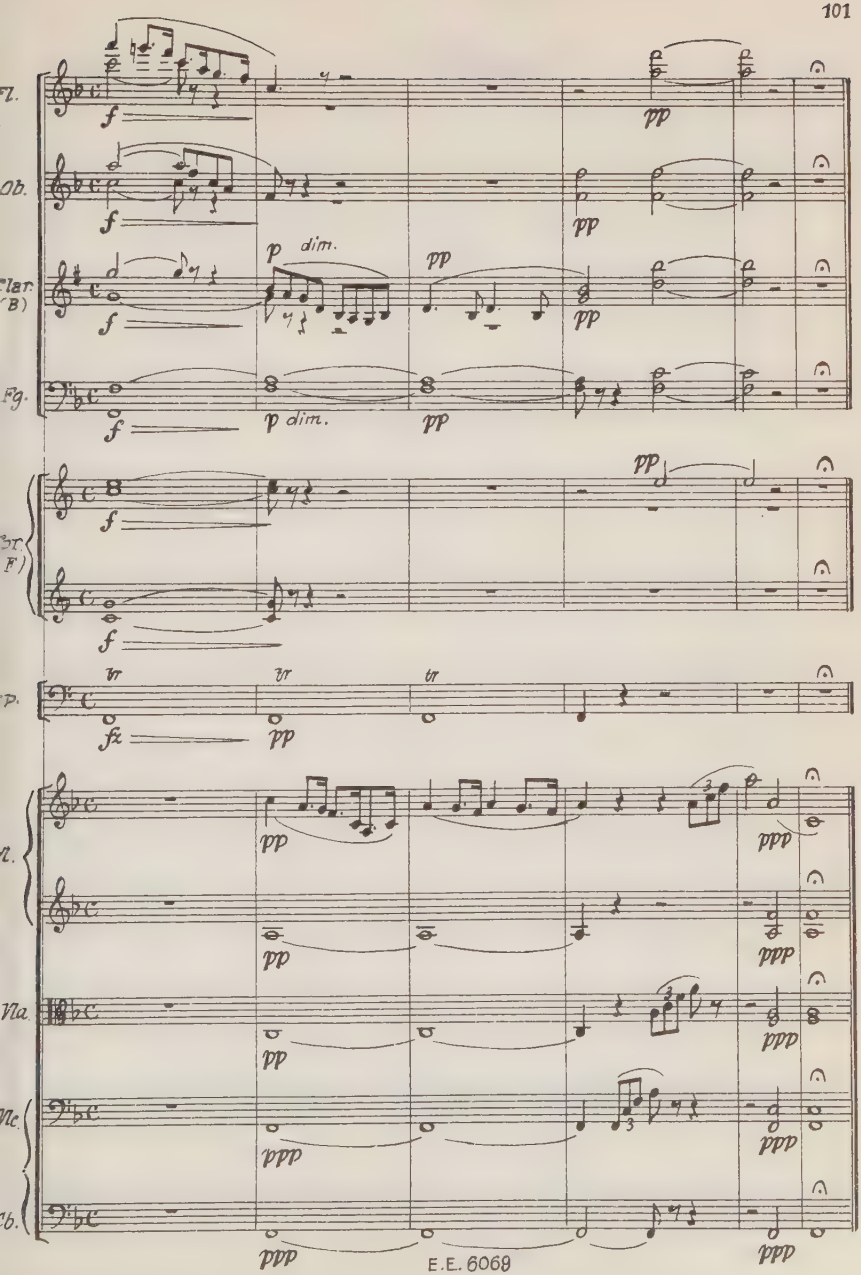

Fl.
Ob.
Clar. (B)
Fg.
Cor (F)
Trbe. (F)
Trbni.
Vl.
Va.
Vc.
Cb.


a 2
dim.
dim.
dim.
dim.
dim.

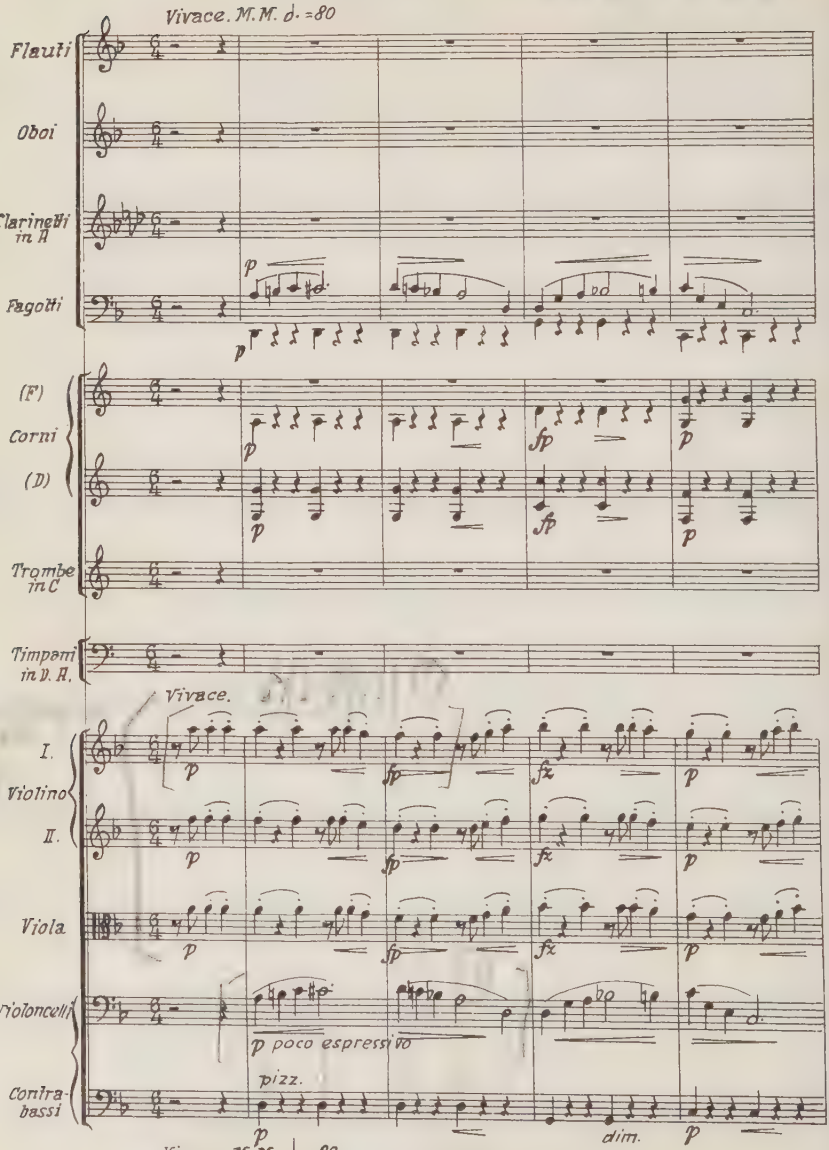

Fl.
Ob.
Clar. (B)
Fg.
Cor. (F)
Trbe. (F)
Trbni
Timp.
Vl.
Va.
Vc.
Cb.
p
dim.
pp
mp
br

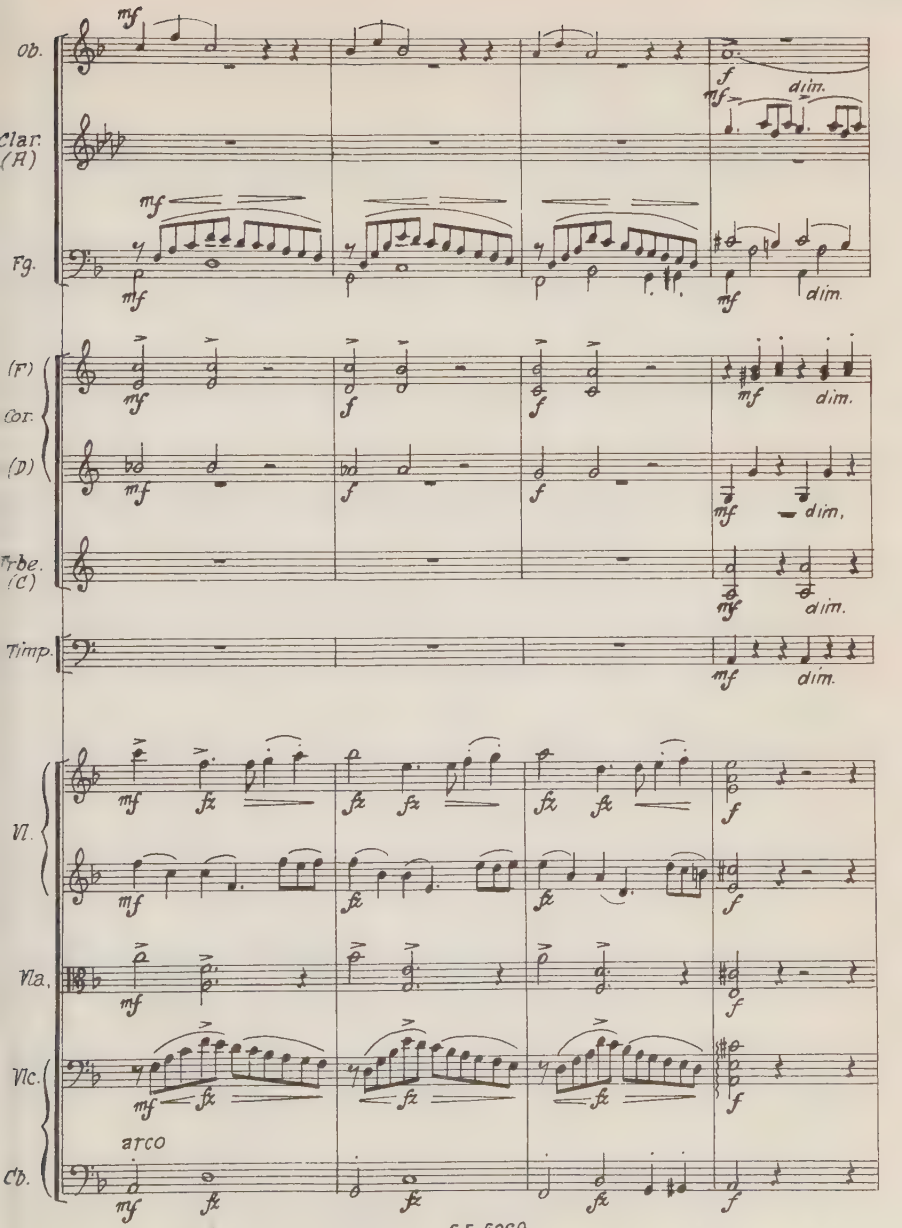

100
Fl.
Ob.
Clar. (B)
Fg.
Cor. (F)
Timp.
Vn.
Va.
Vc.
Cb.
p
dim.
pp
ppp morendo
E.E. 6069

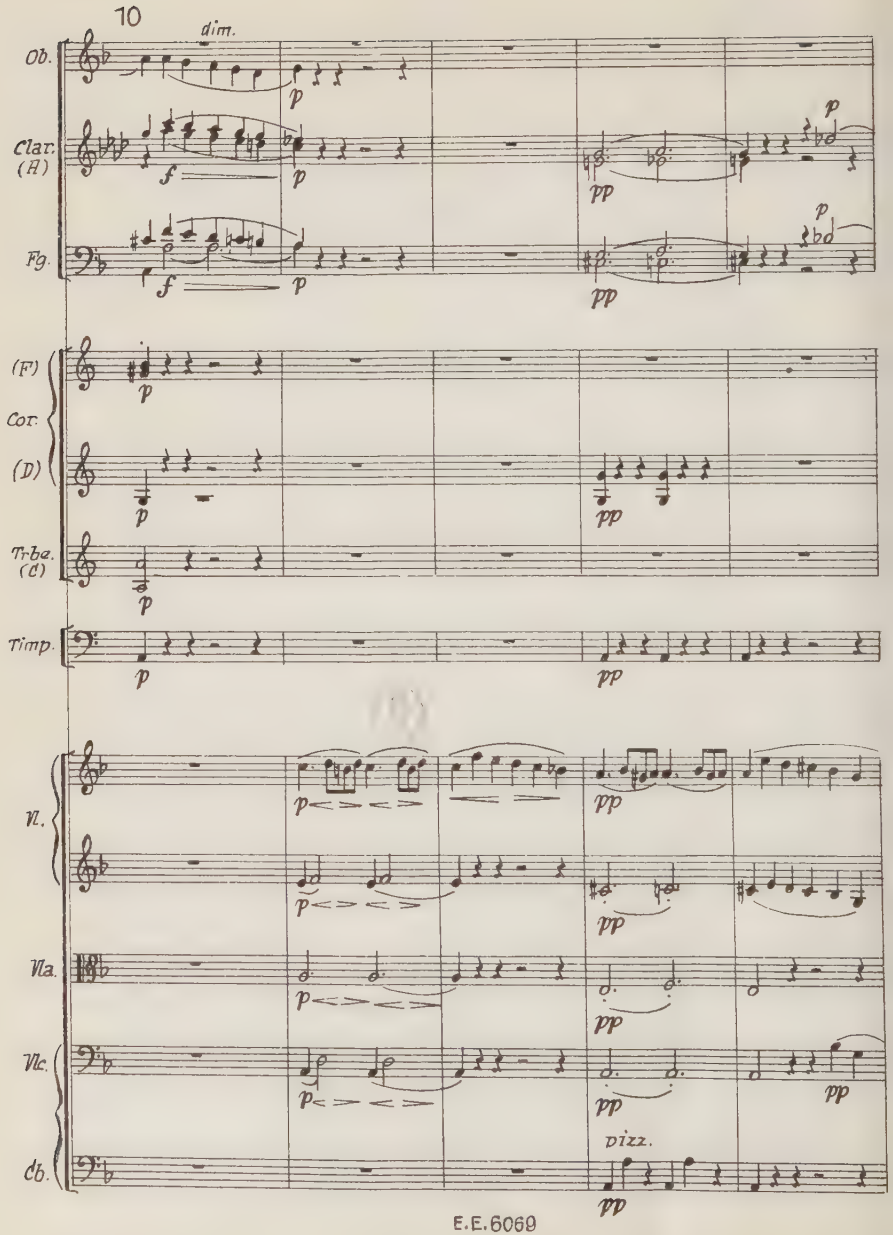

cresc
Fl.
f
Ob.
p
cresc.
f
Clar. (B)
p
cresc.
f
Fg.
Cor. (F)
mf
mf
Vn.
dim.
dim
Vla
dim.
Vc.
dim.
Cb.
dim

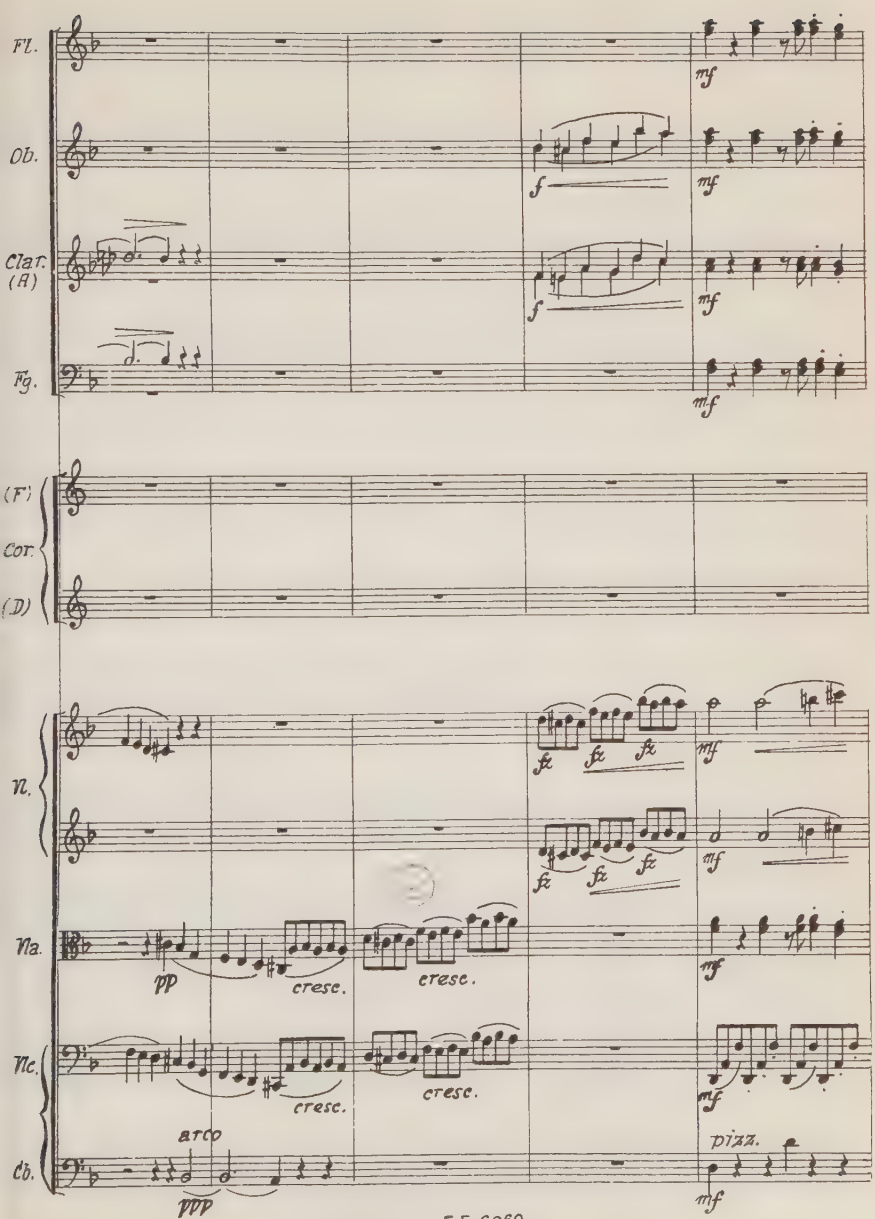

Fl.
Ob.
Clar. (B)
Fg.
Tr. (F)
Tp.
Vn.
Va.
Vc.
Cb.
f
p dim.
pp
fz
tr
ppp

III SCHERZO

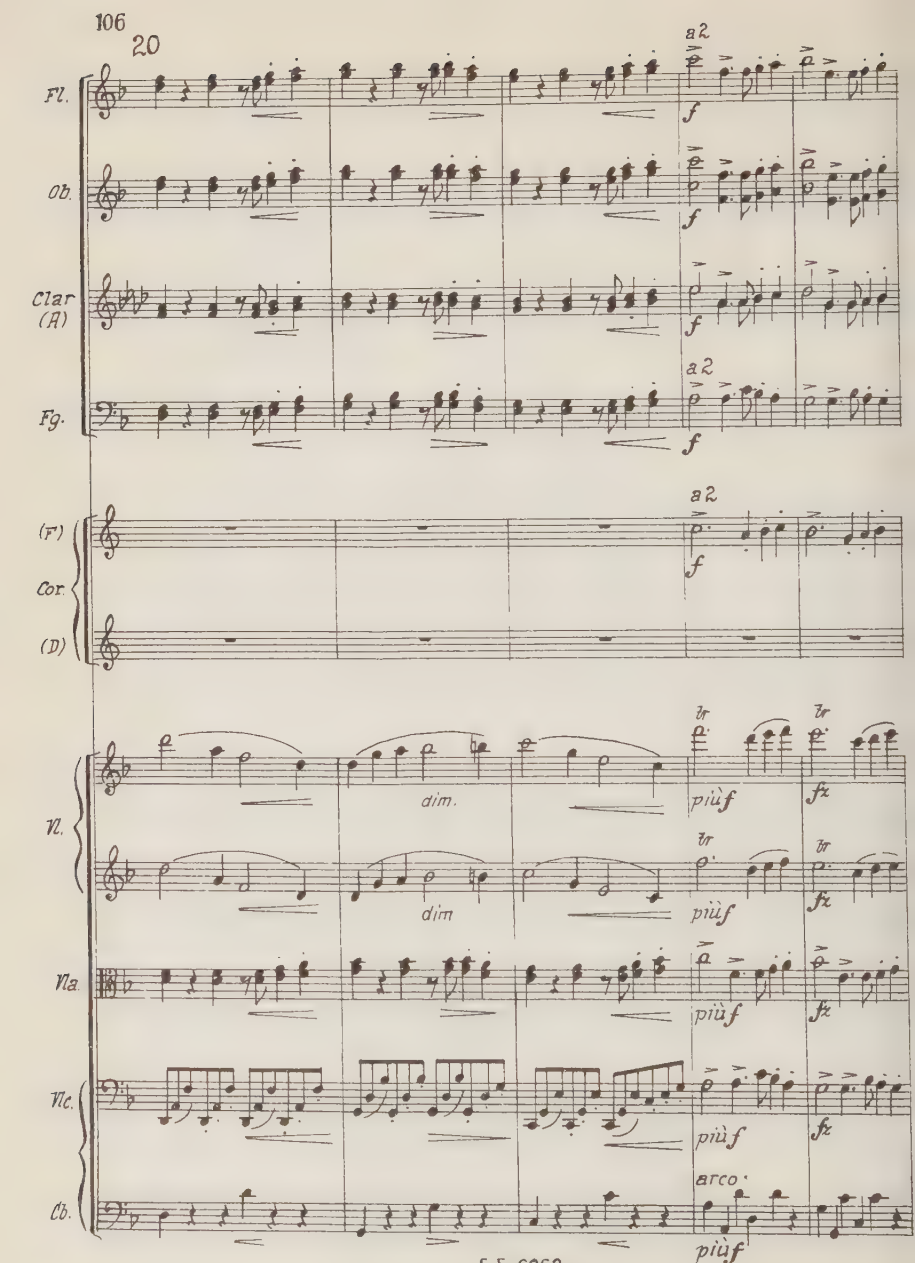

Vivace. M.M. d. =80
Flauti
Oboi
Clarinetti in A
Fagotti
(F)
Corni
(D)
Trombe in C
Timpani in D. A.
Vivace.
I. Violino
II.
Viola
Violoncelli
Contrabassi
p poco espressivo
pizz.
dim.
Vivace. M.M. d. =80

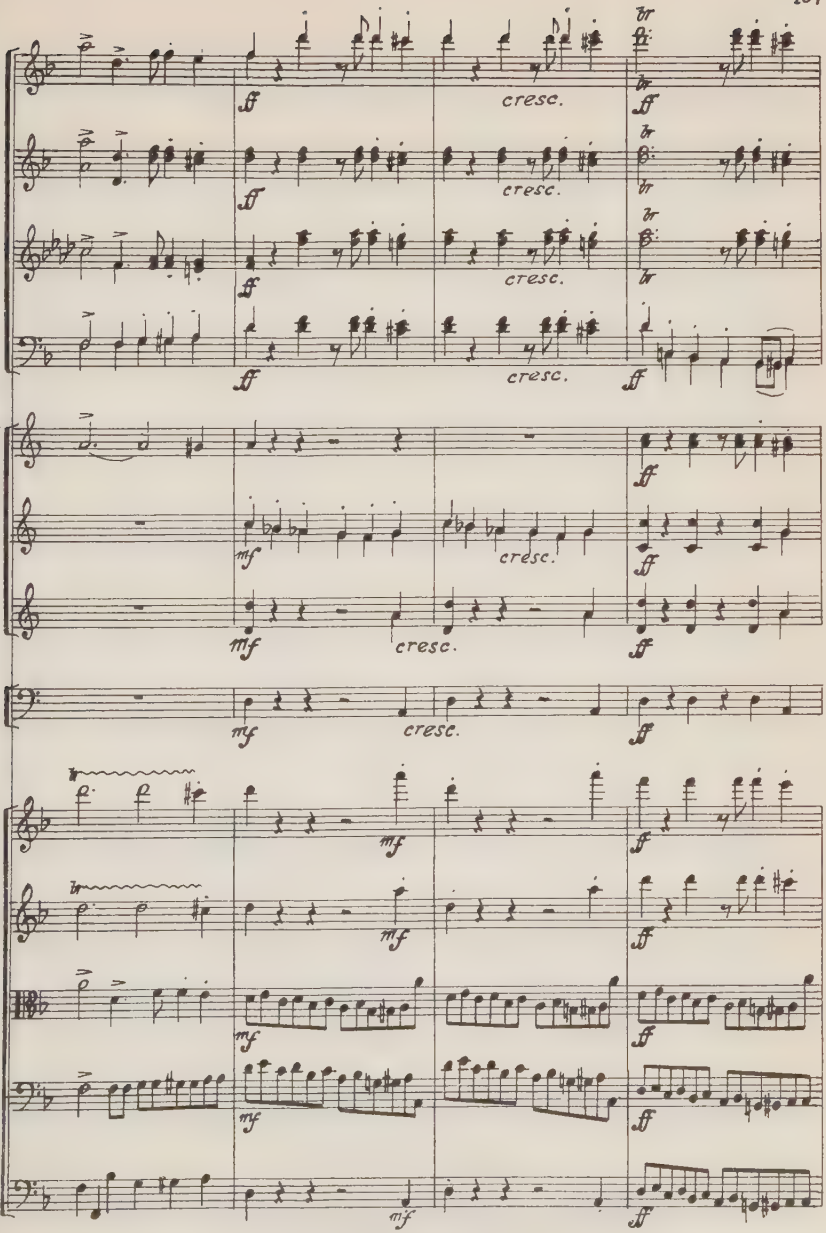

Ob.
Clar. (A)
Fg.
(F) Cor.
(D)
Trbe. (C)
Timp.
Vl.
Vla.
Vlc.
Cb.
mf
f
fz
dim.
arco


10
dim.
Ob.
Clar. (H)
Fg.
(F)
Cor.
(D)
Tr-be. (C)
Timp.
Vl.
Vla.
Vlc.
Cb.
dizz.

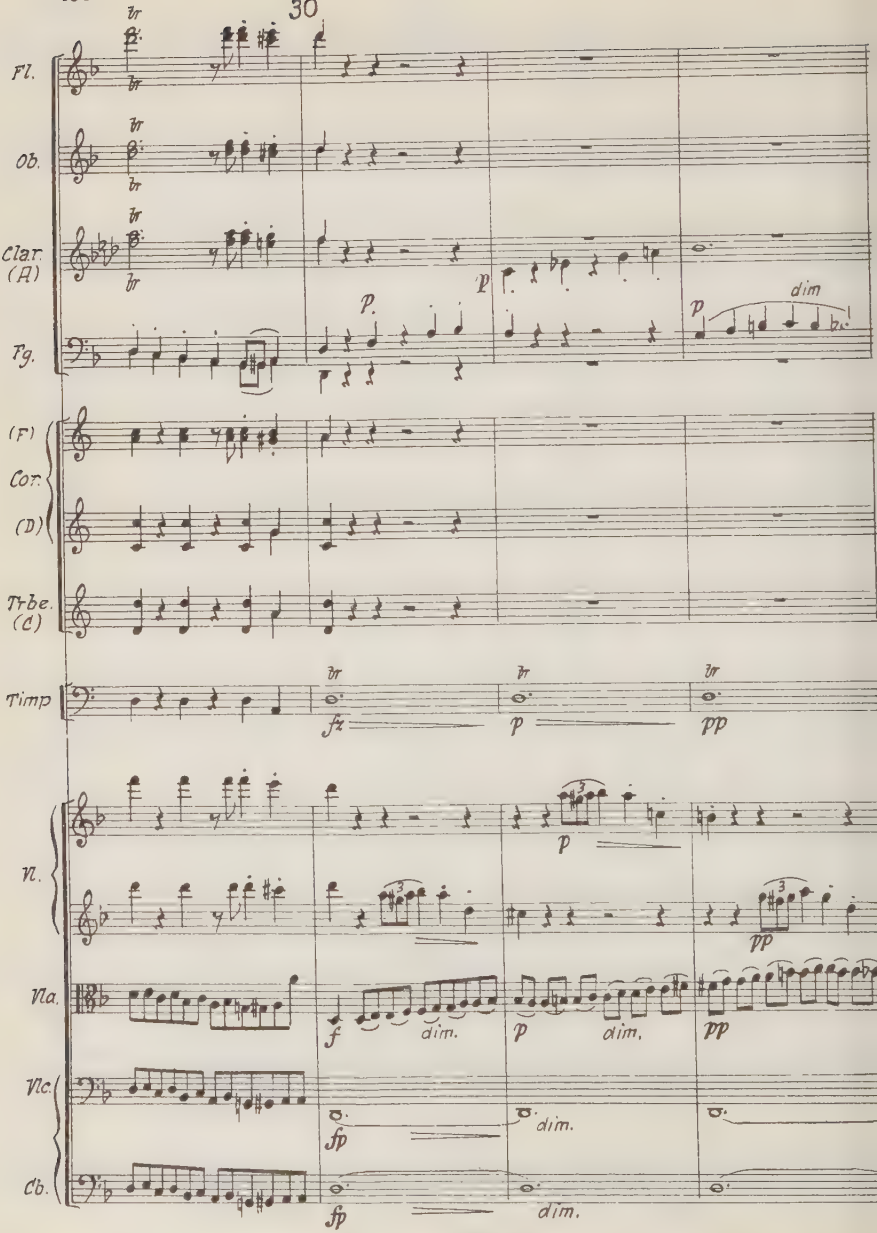

Fl.
Ob.
Clar. (A)
Fg.
mf
f
(F)
Cor.
(D)
N.
Na.
Nc.
Cb.
fz
pp
cresc.
arco
pizz.
ppp

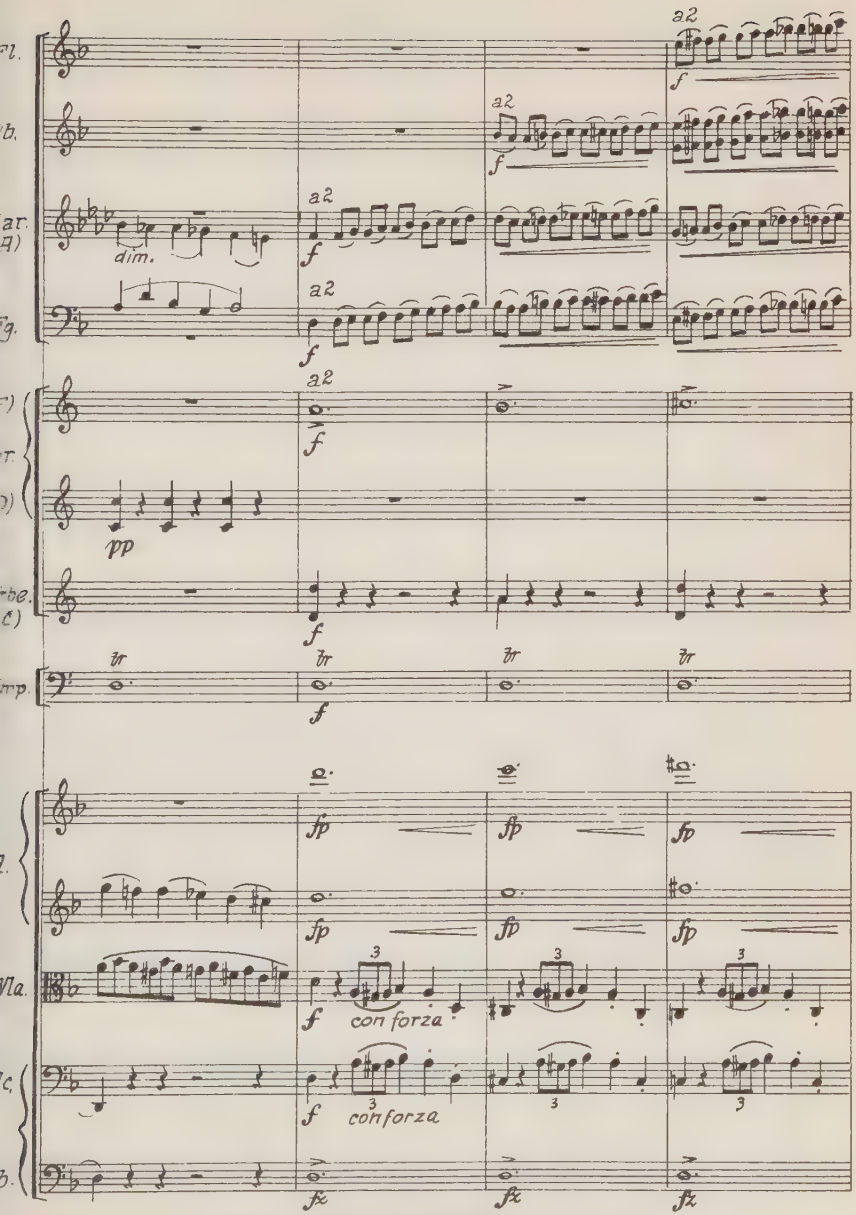
20



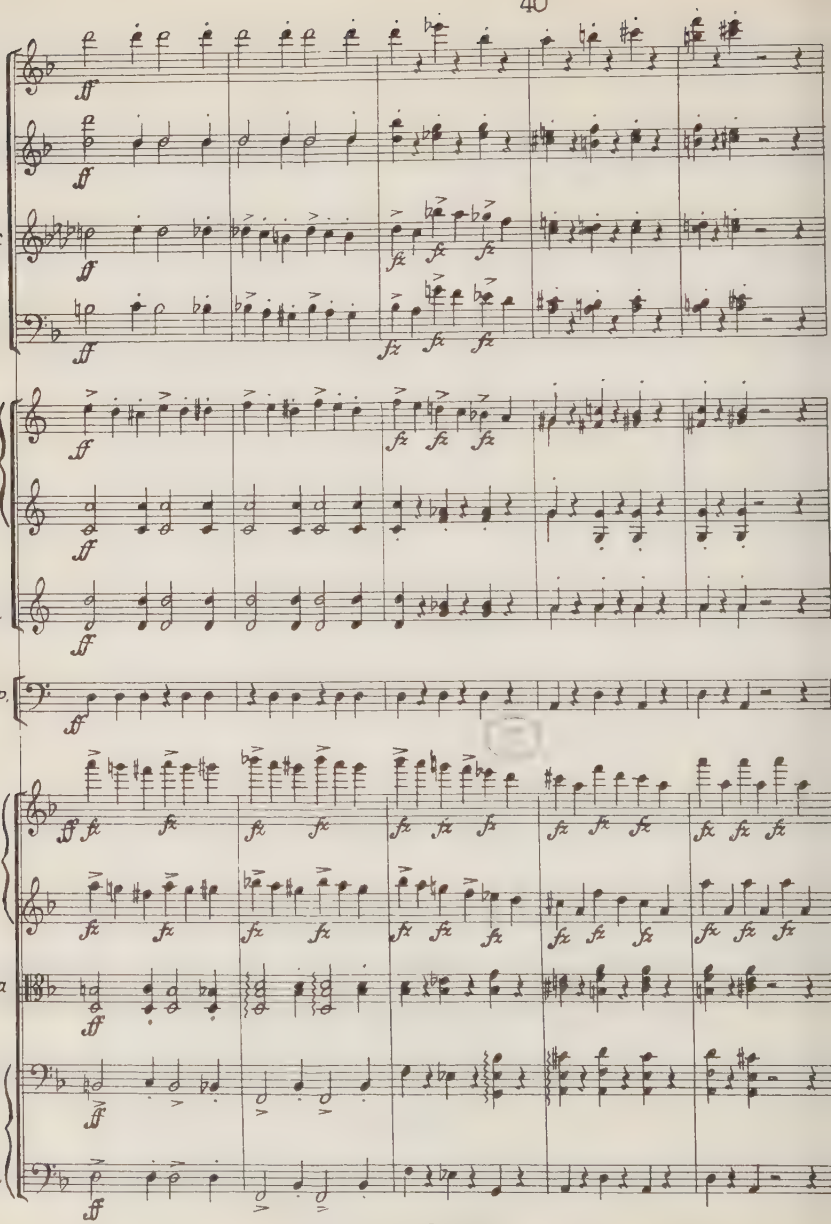

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

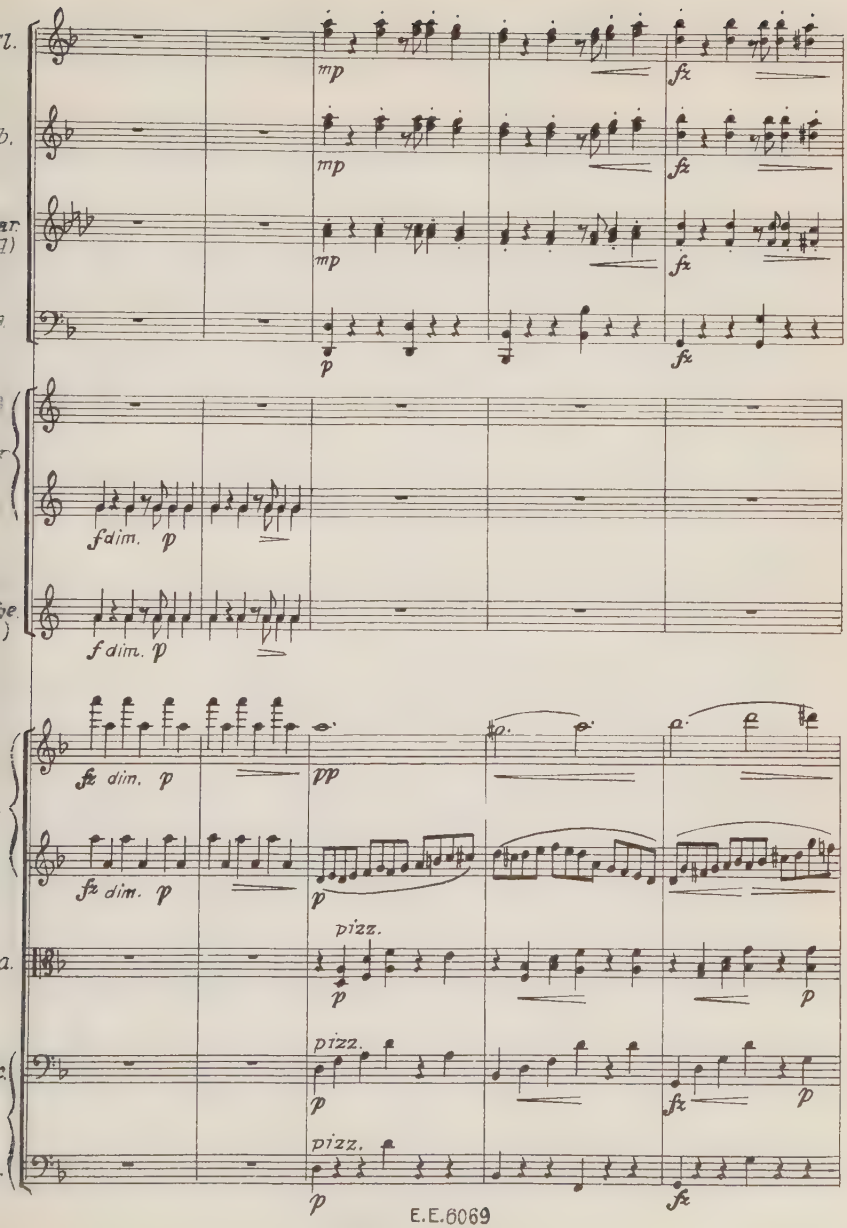
30

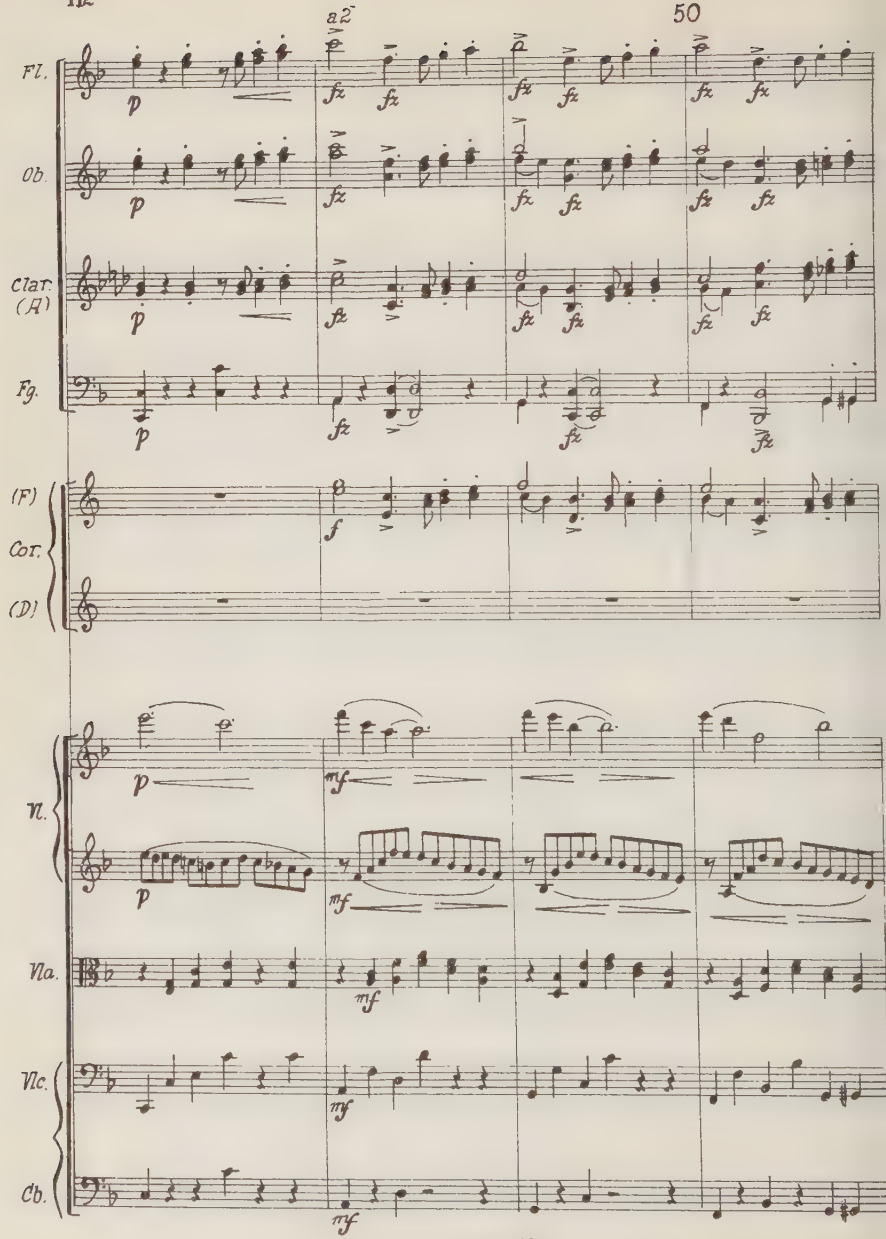


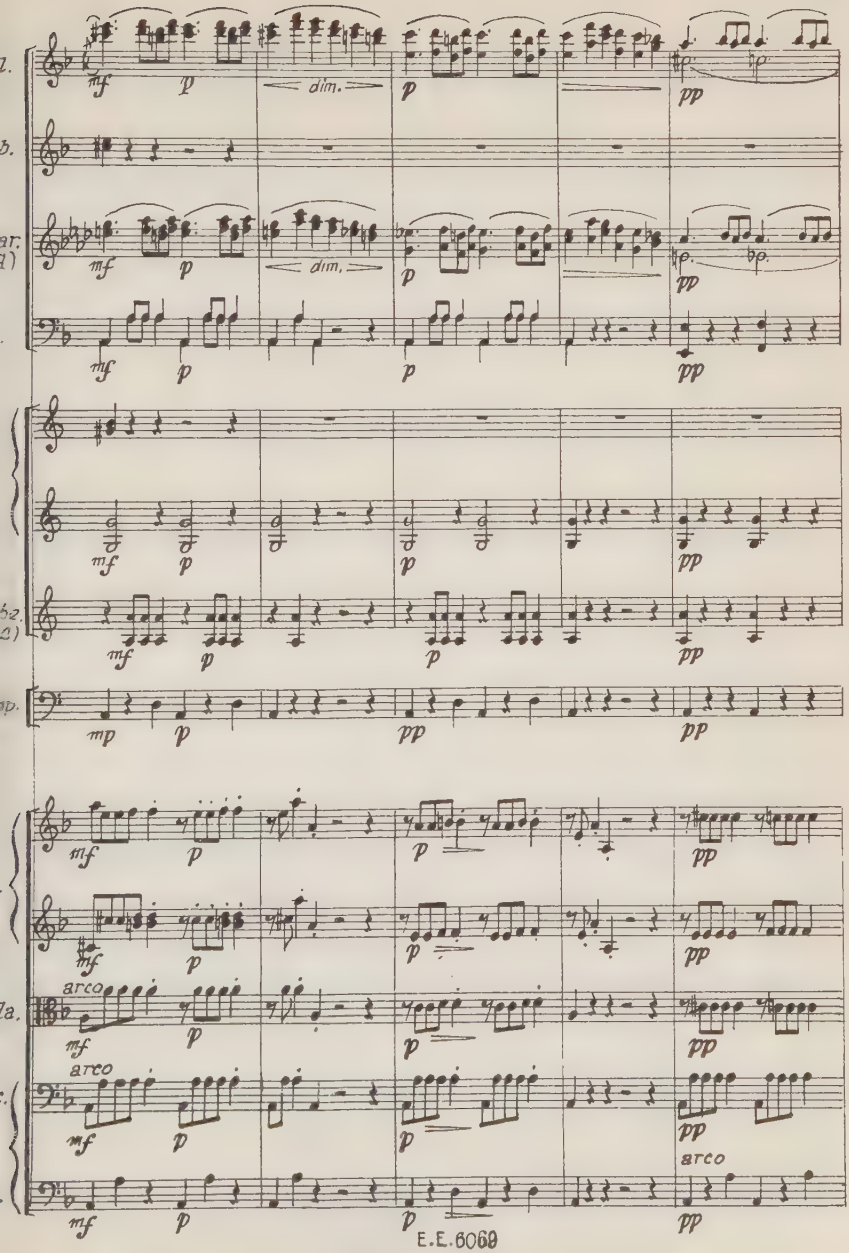

a2
dim.
pp
con forza
con forza

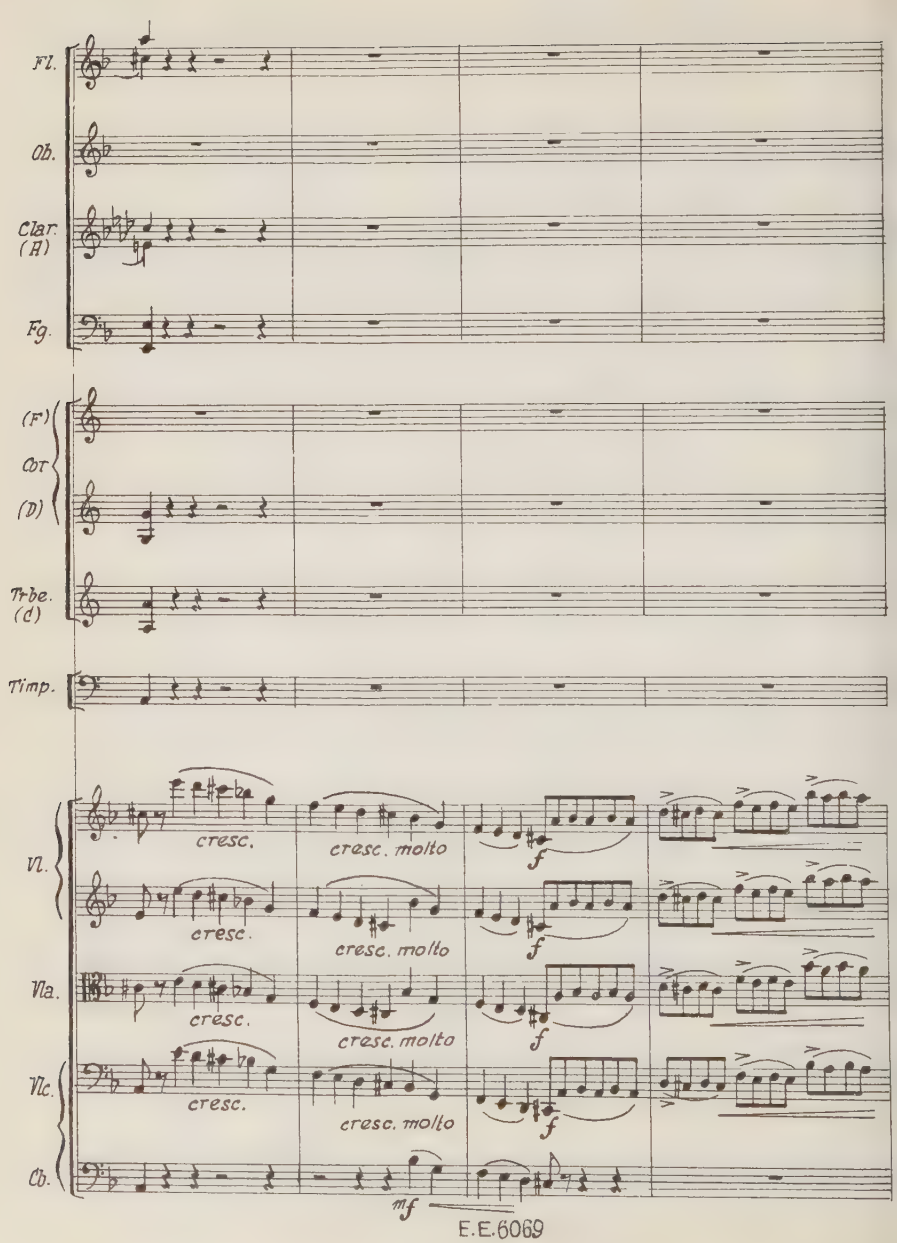
40



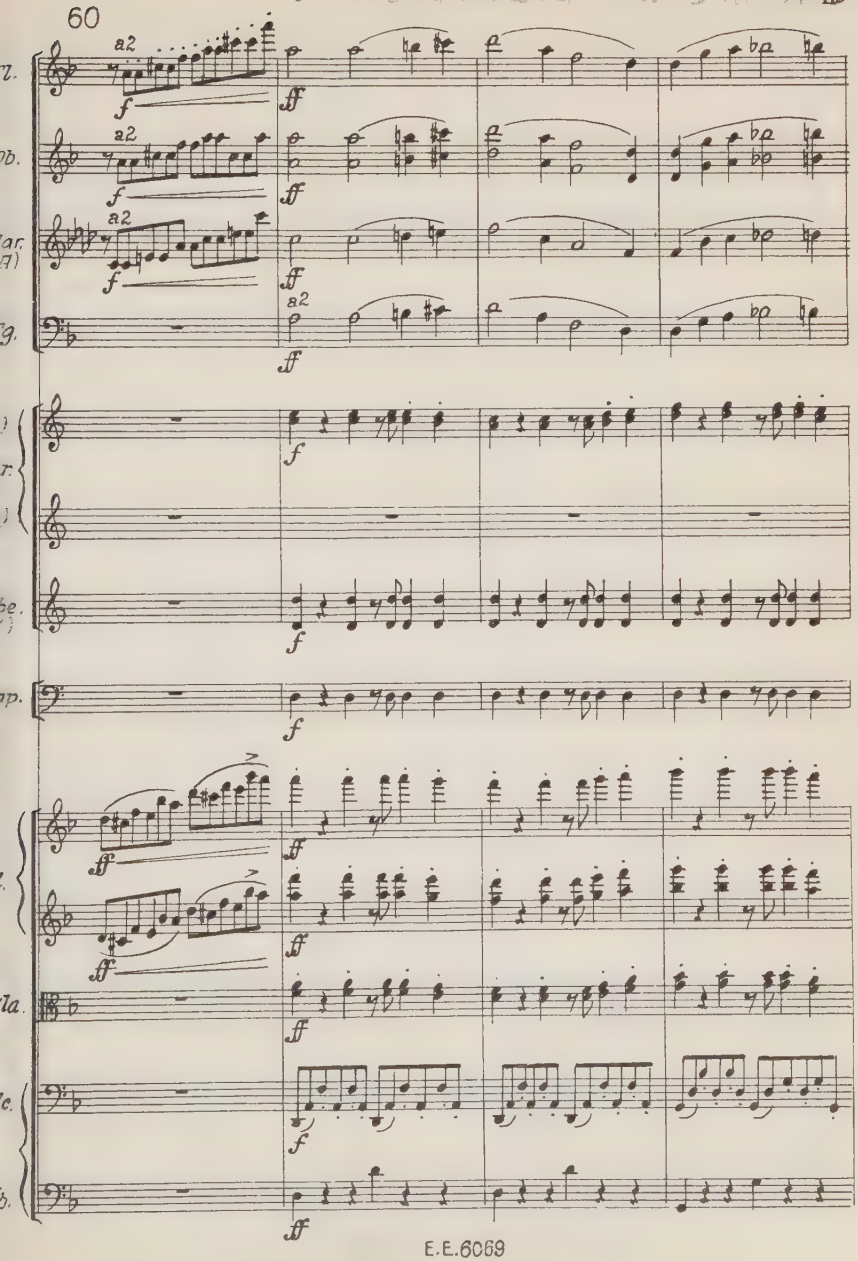

mp
fz
mp
fz
mp
fz
p
fz
fdim. p
f dim. p
fz dim. p
pp
fz dim. p
p
pizz.
p
p
pizz.
p
fz
p
pizz.
p
fz

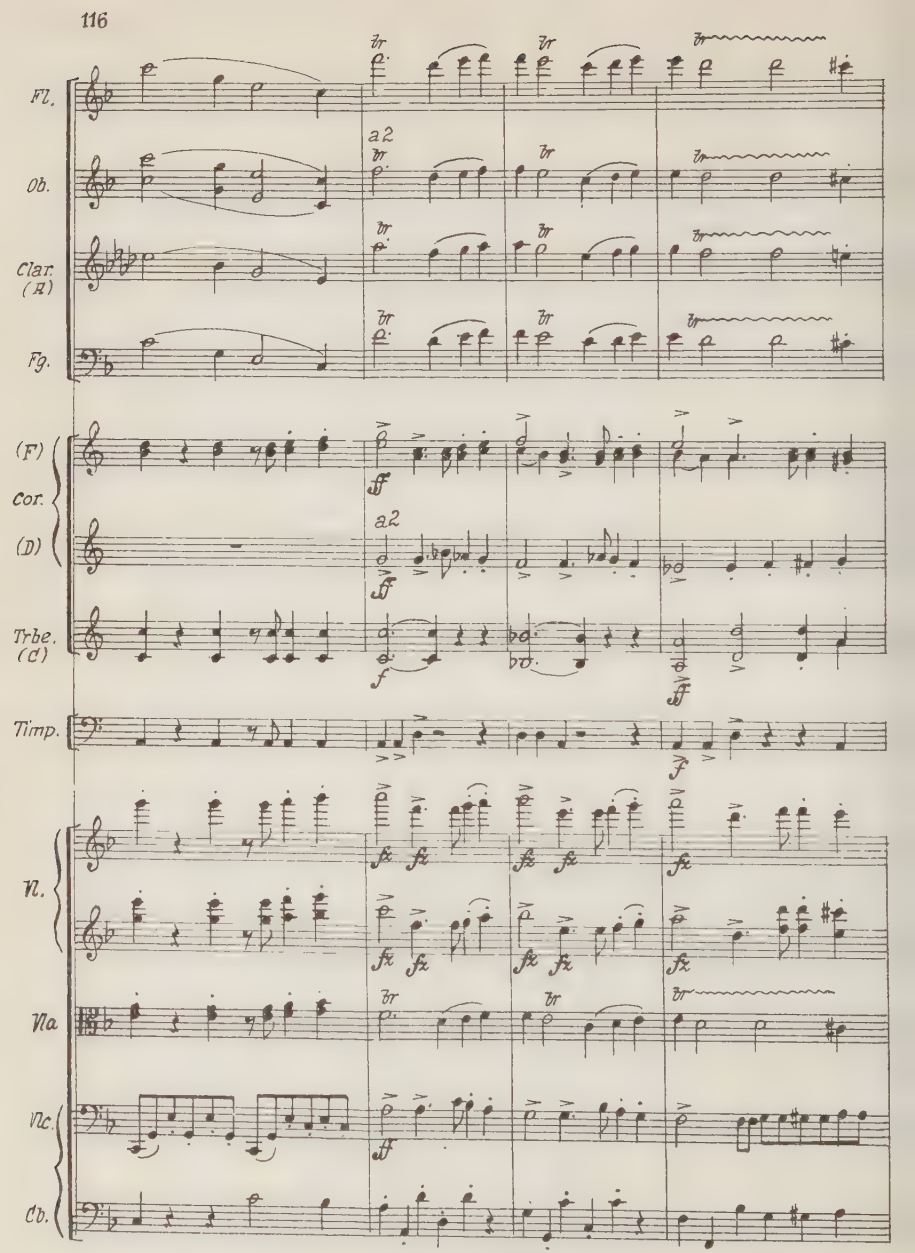

a2
50
Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Vl.
Va.
Vc.
Cb.
p
fz
f
mf

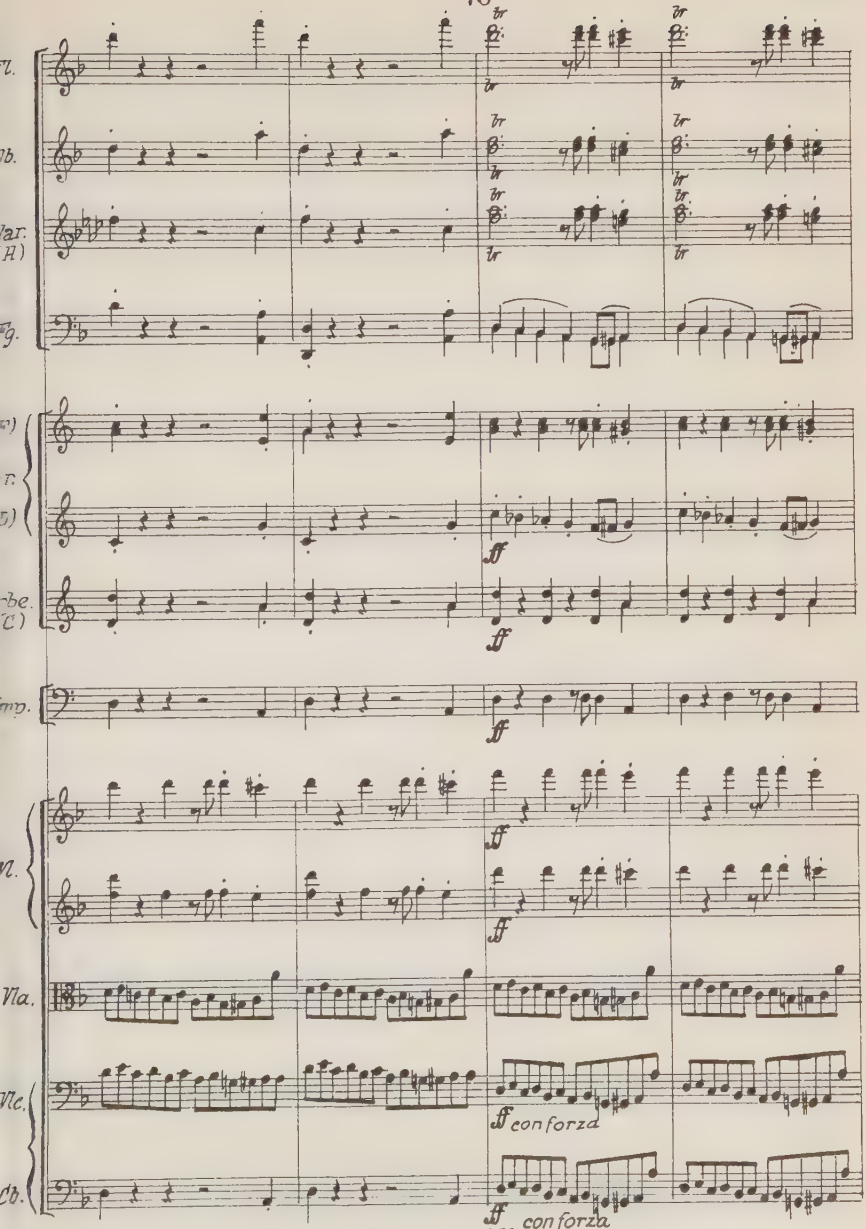

mf
p
dim.
pp
arco

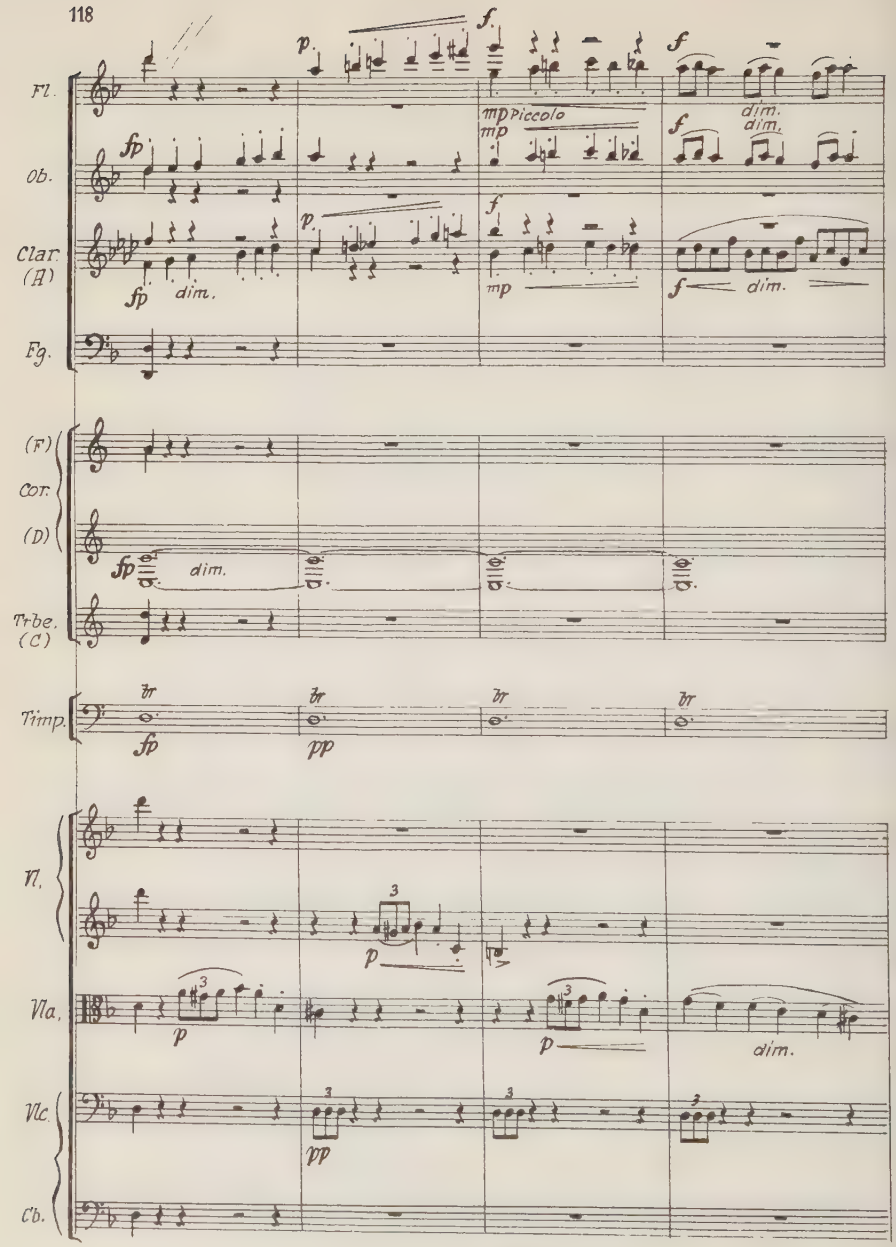

Fl.
Ob.
Clar. (H)
Fg.
(F)
Cor
(D)
Trbe. (d)
Timp.
Vl.
Vla.
Vlc.
Cb.
cresc.
cresc. molto
f
mf

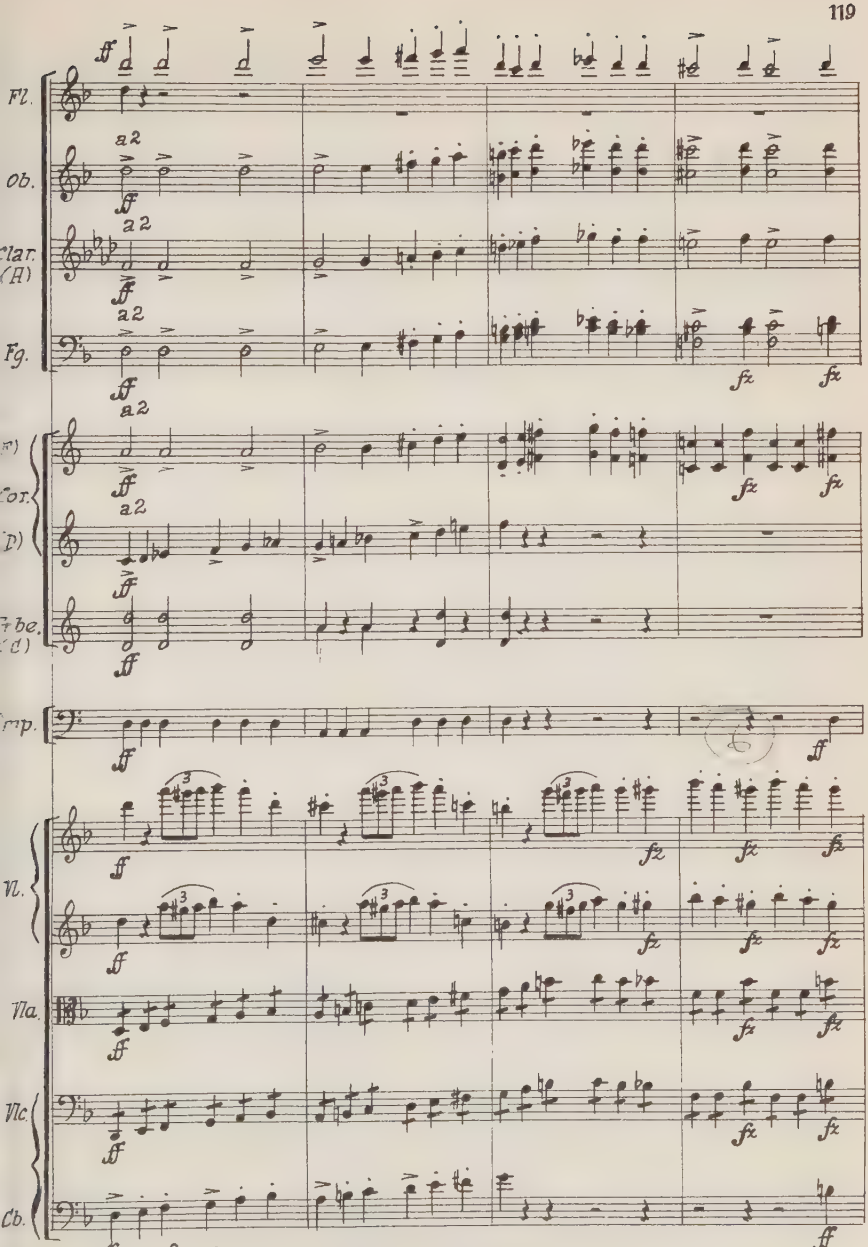
60

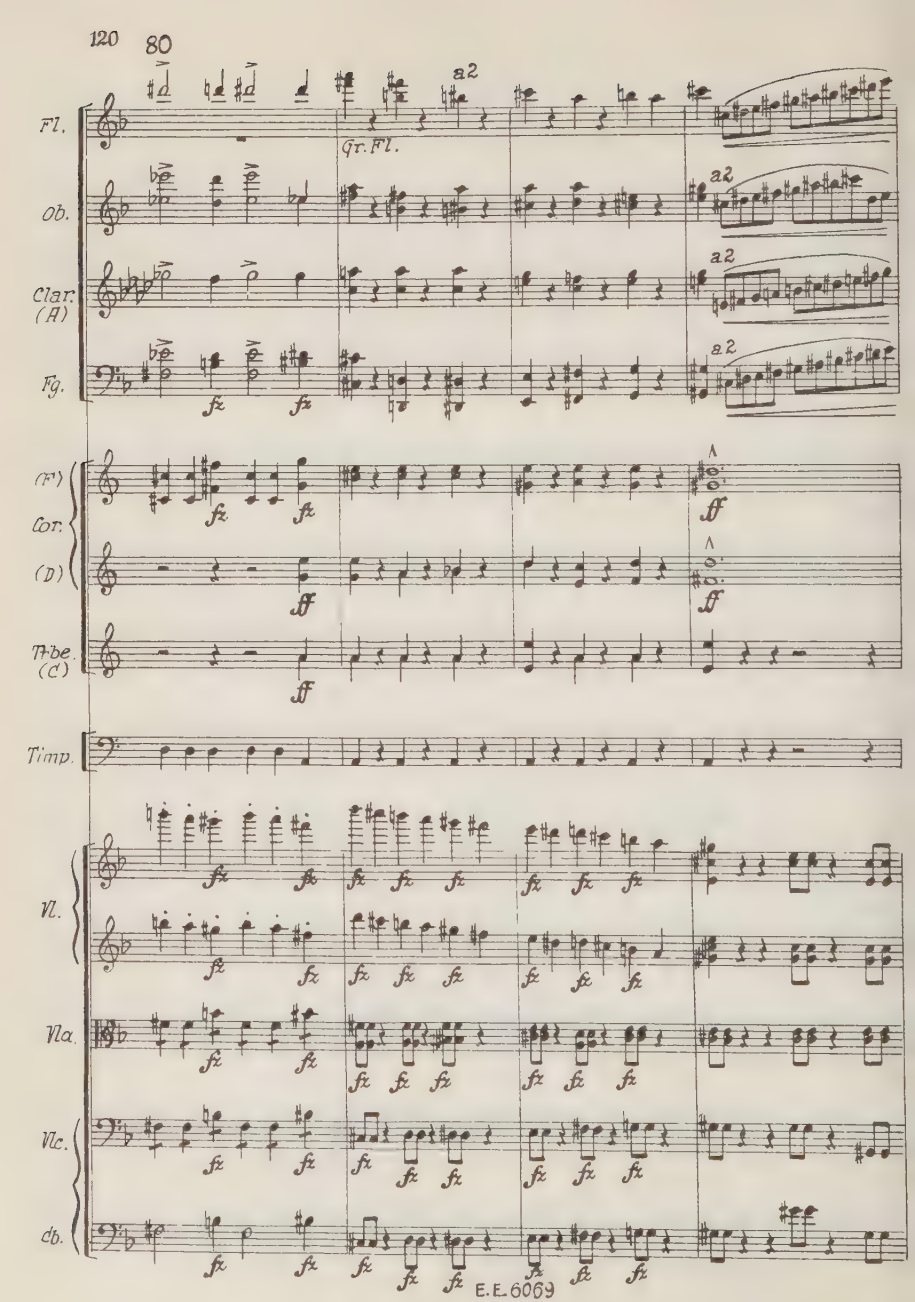


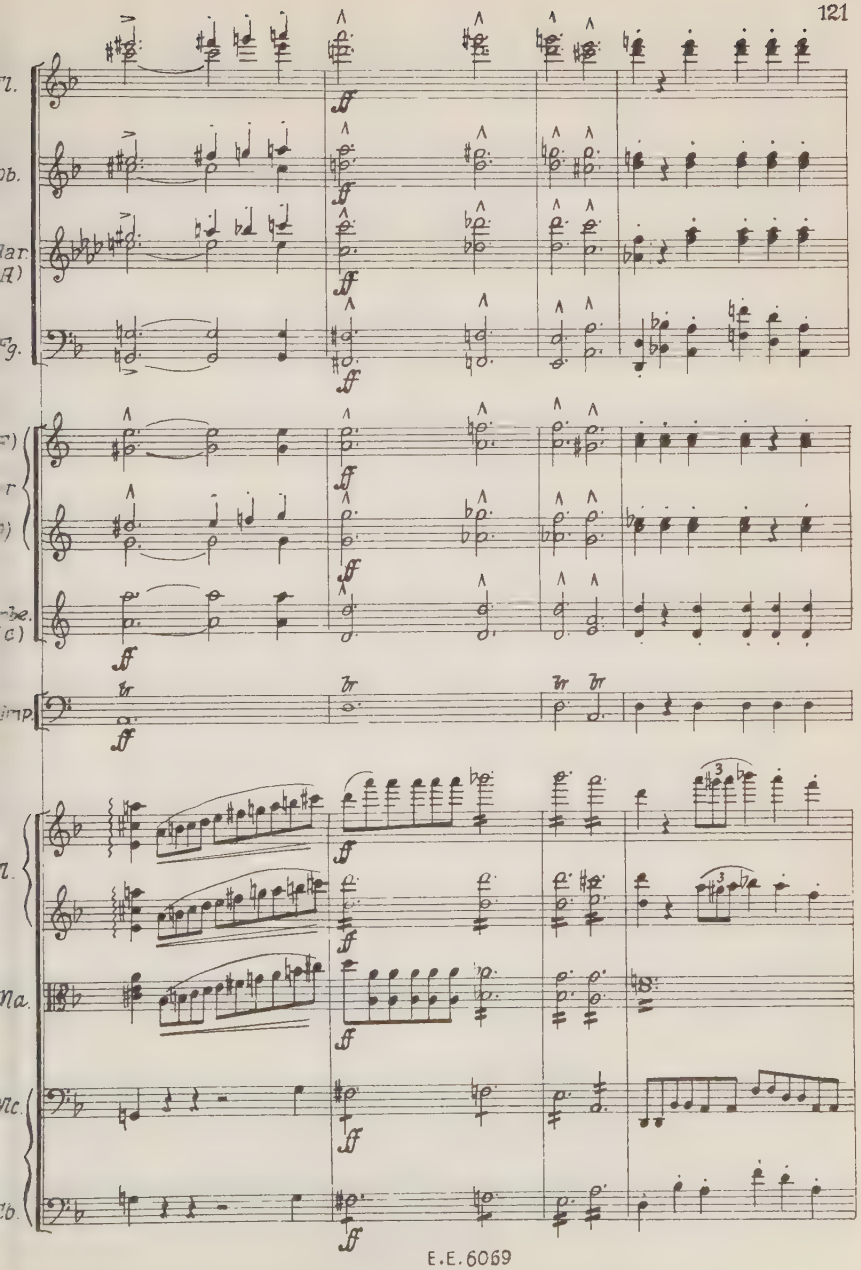

Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Trbe. (C)
Timp.
Vl.
Va
Vc.
Cb.
a2
a2
ff
f
fz
tr

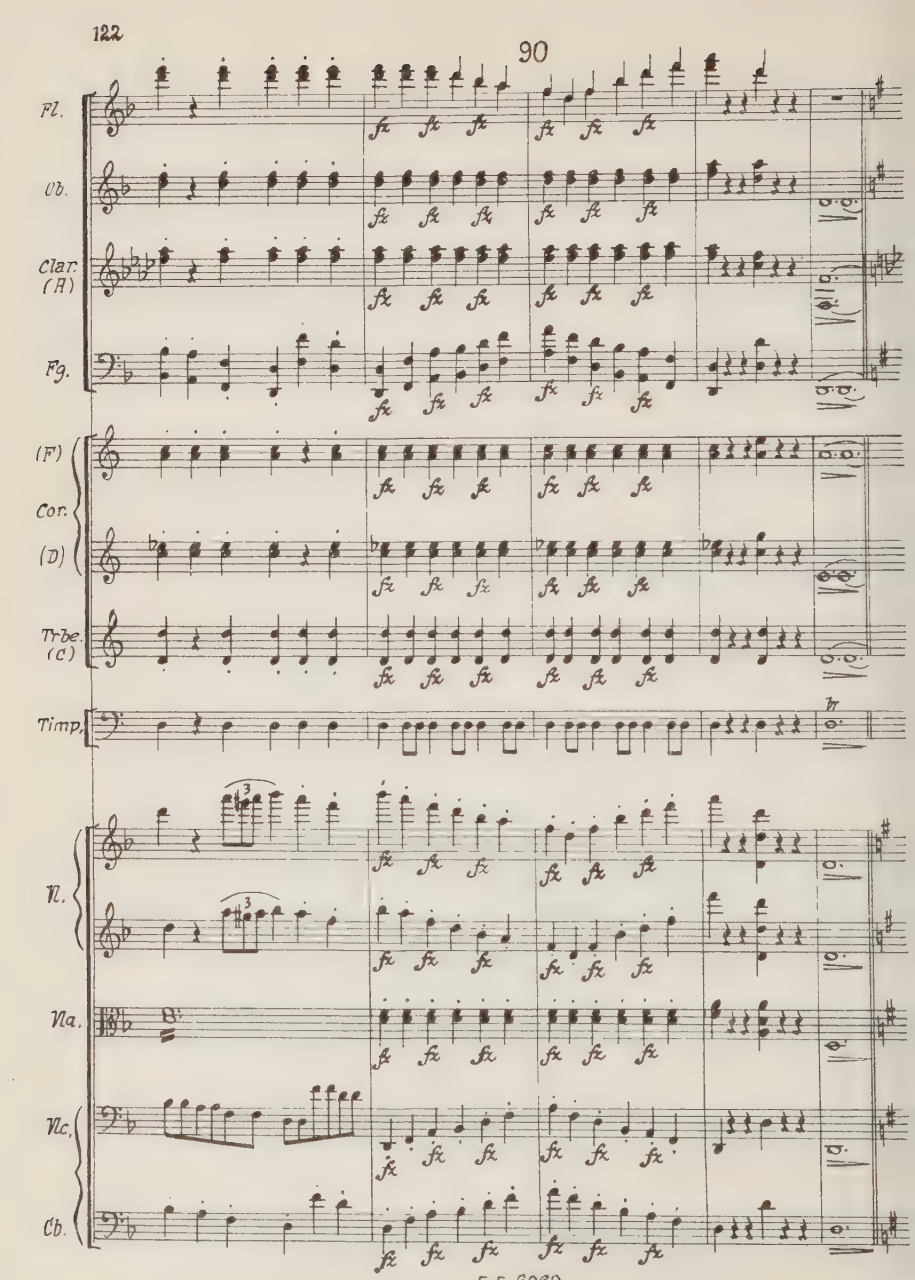
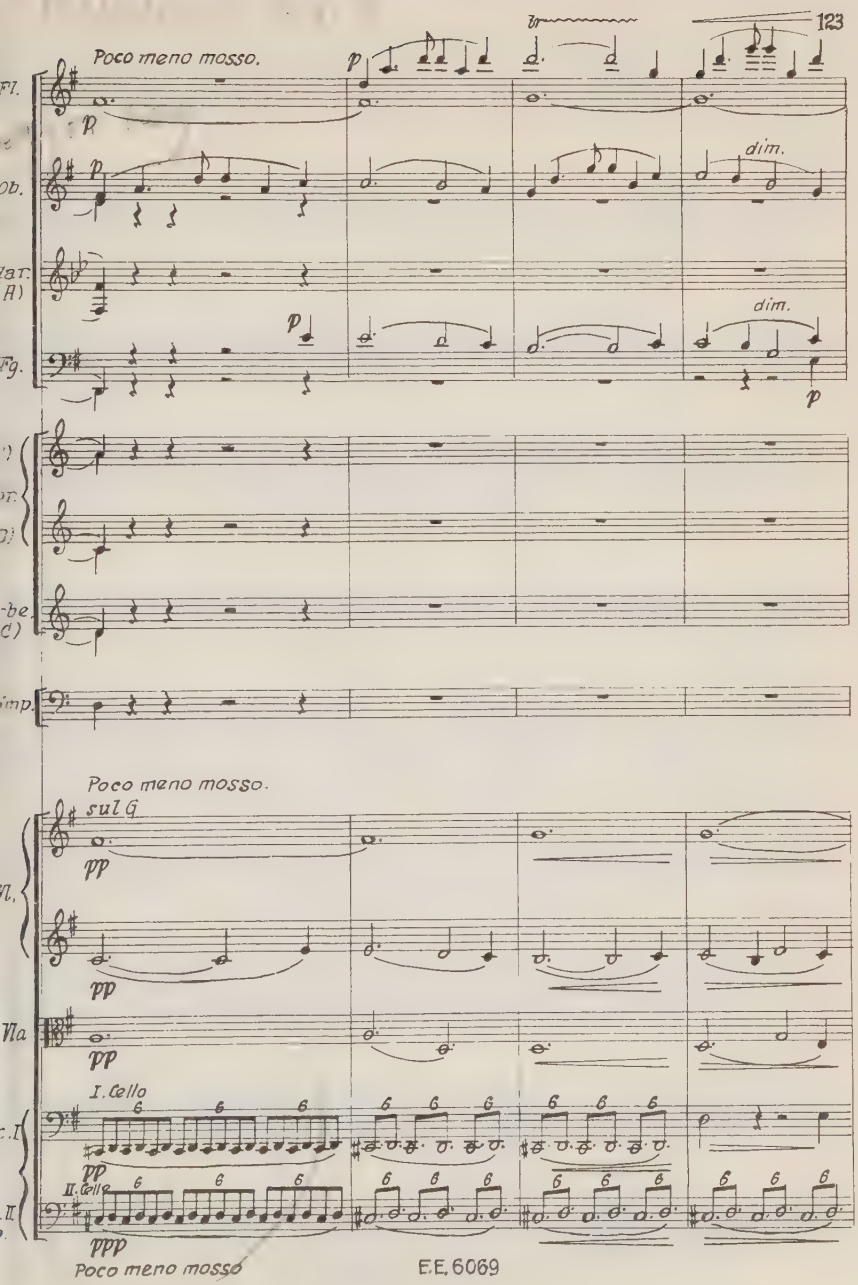

ff
ff
ff
ff con forza
ff con forza

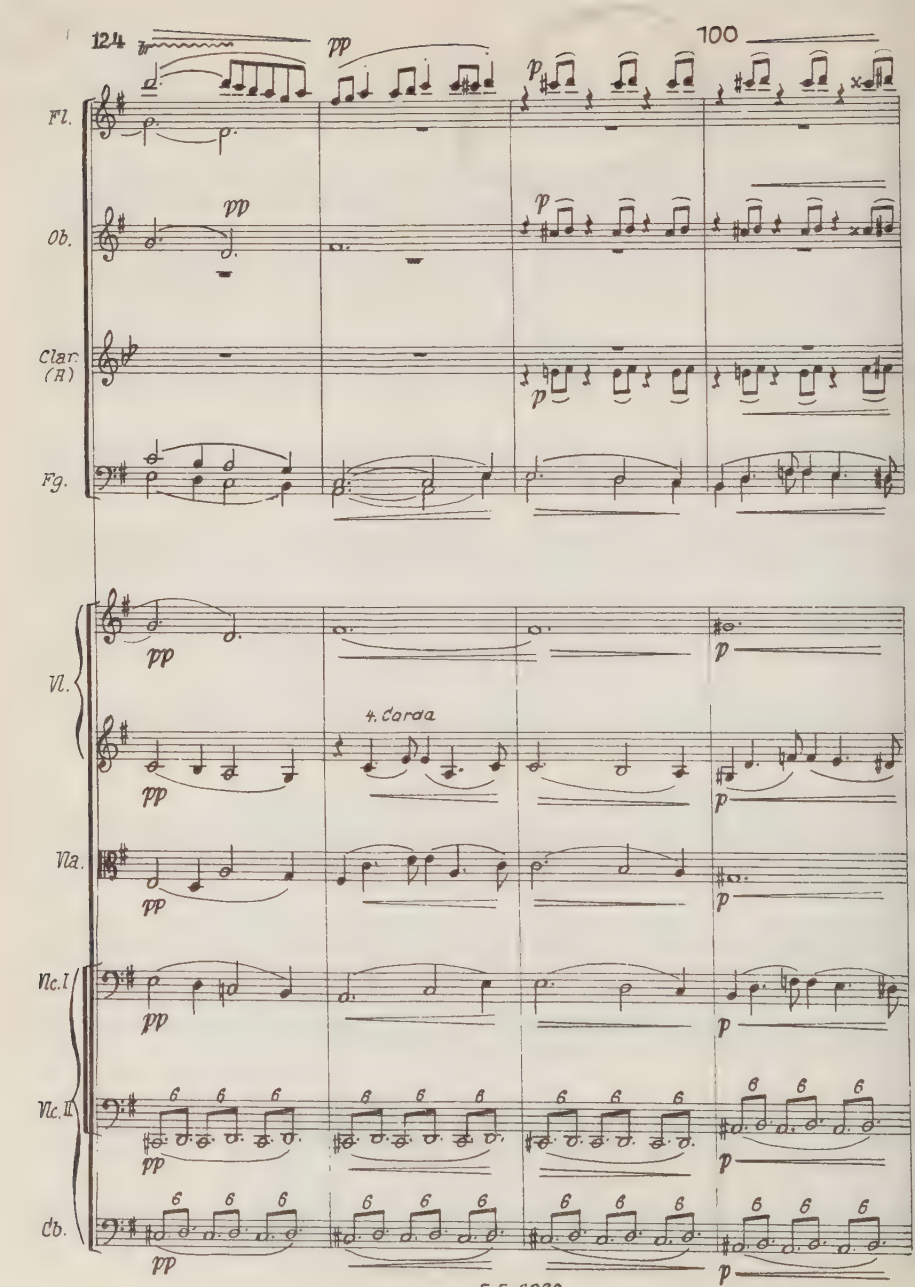

Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Trbe. (C)
Timp.
Vl.
Vla.
Vlc.
Cb.
f
p
fp
dim.
mp Piccolo
mp
tr
pp

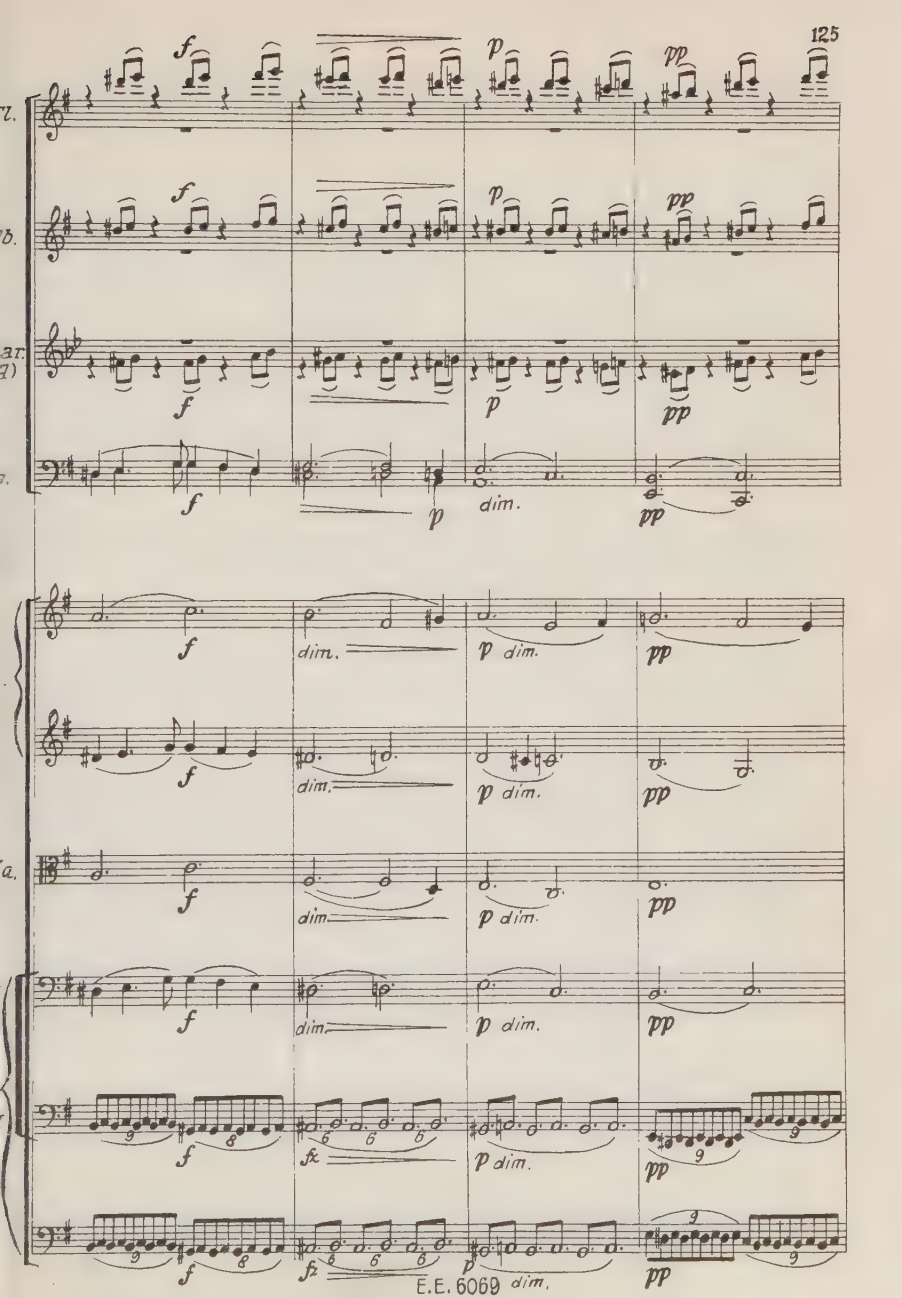

Fl.
Ob.
Clar. (A)
Fg.
Cor.
(D)
Tbe. (d)
Timp.
Vl.
Vla.
Vlc.
Cb.
a2
ff
fz
ff con forza

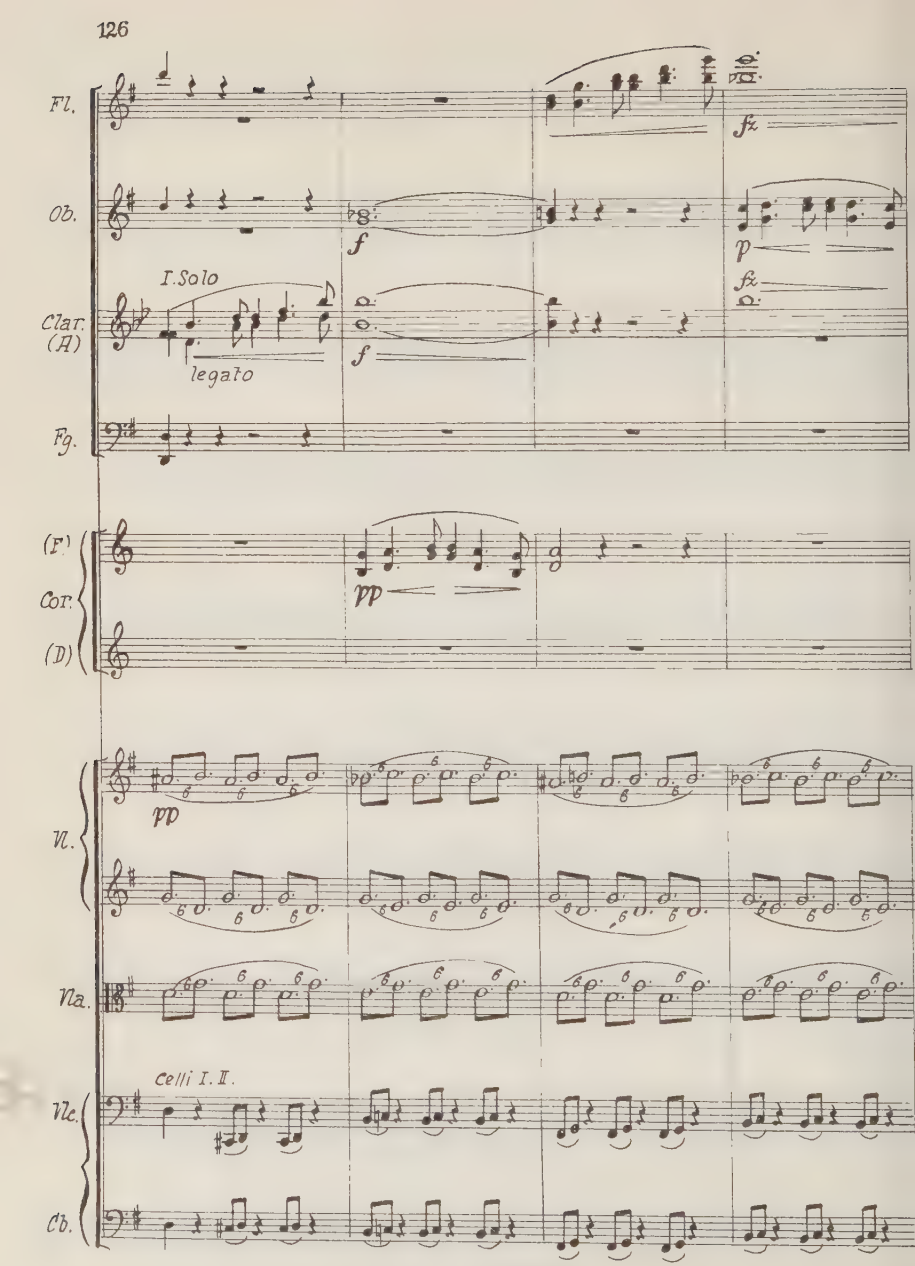

Fl.
Gr. Fl.
a2
Ob.
Clar. (A)
Fg.
fz
(F)
Cor.
(D)
ff
Tbe. (C)
Timp.
Vl.
Vla.
Vlc.
db.

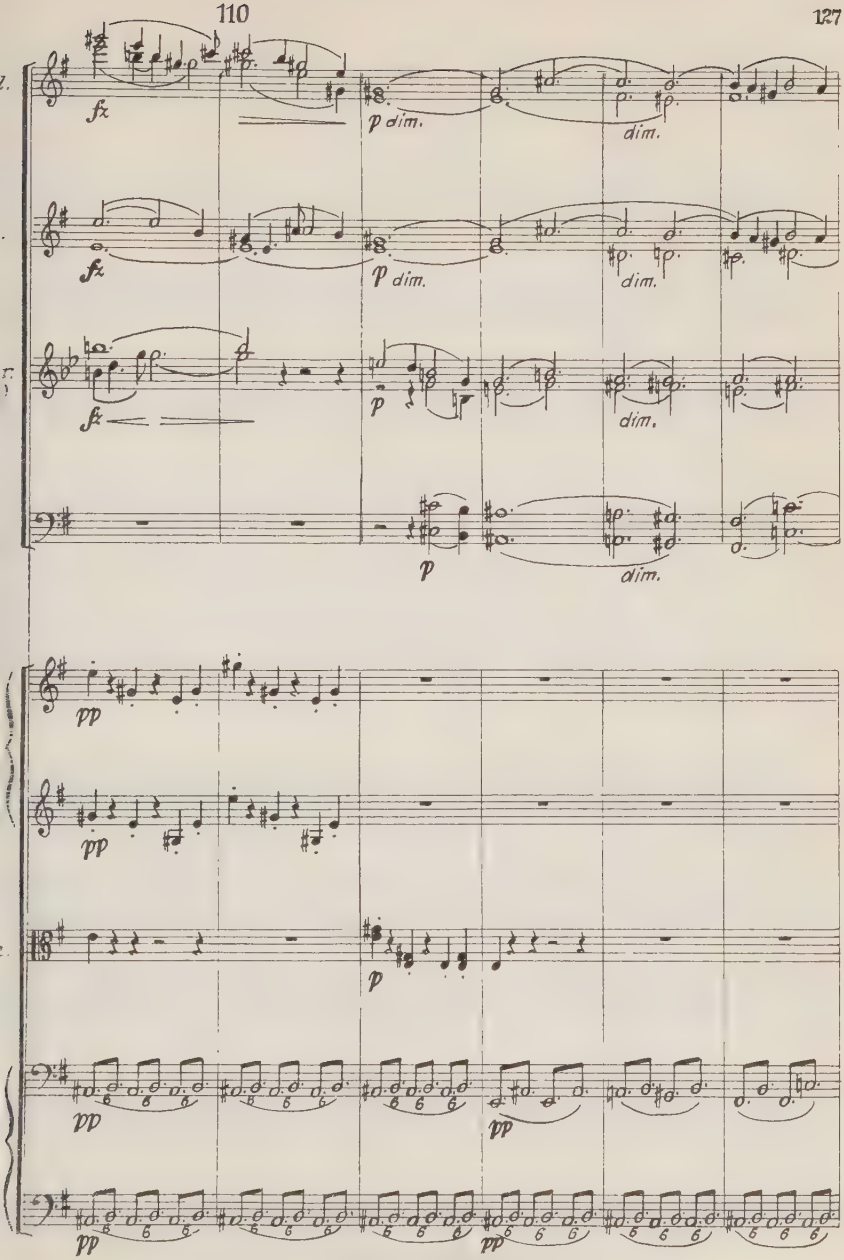

ff
tr

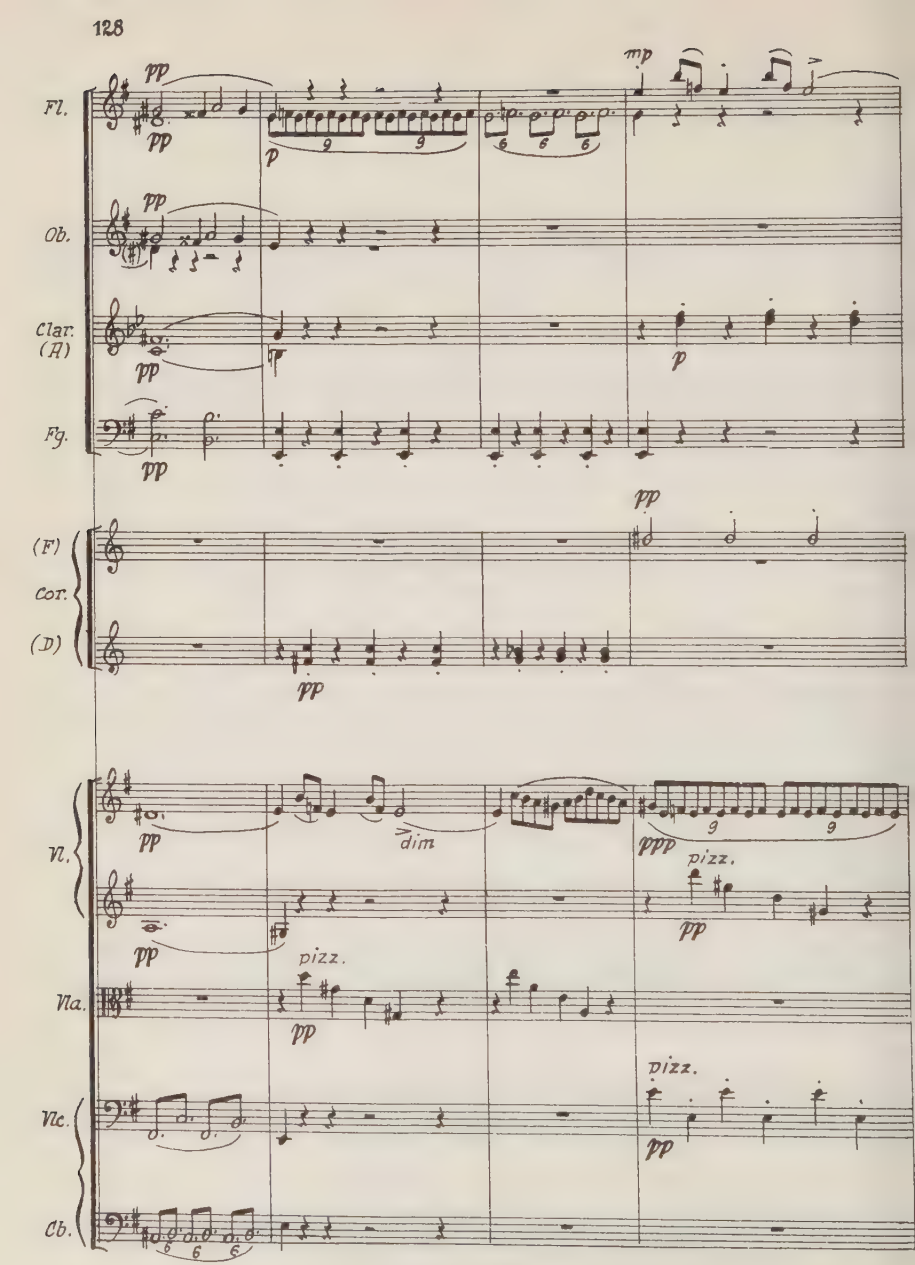
90


Poco meno mosso.
dim.
dim.
Poco meno mosso.
sul G.
I. Cello
II. Cello
Poco meno mosso

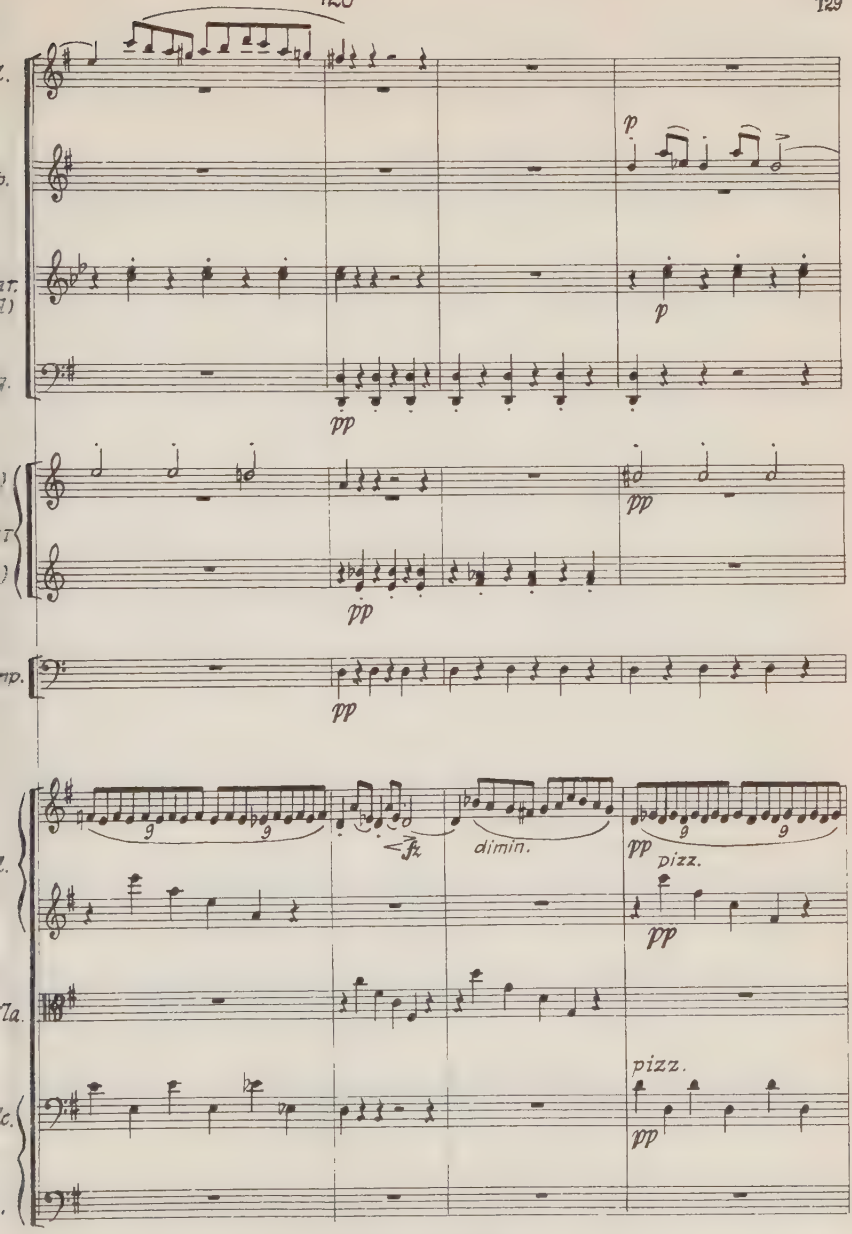

100
Fl.
Ob.
Clar. (A)
Fg.
Vl.
4. Corda
Vla.
Vc. I
Vc. II
Cb.

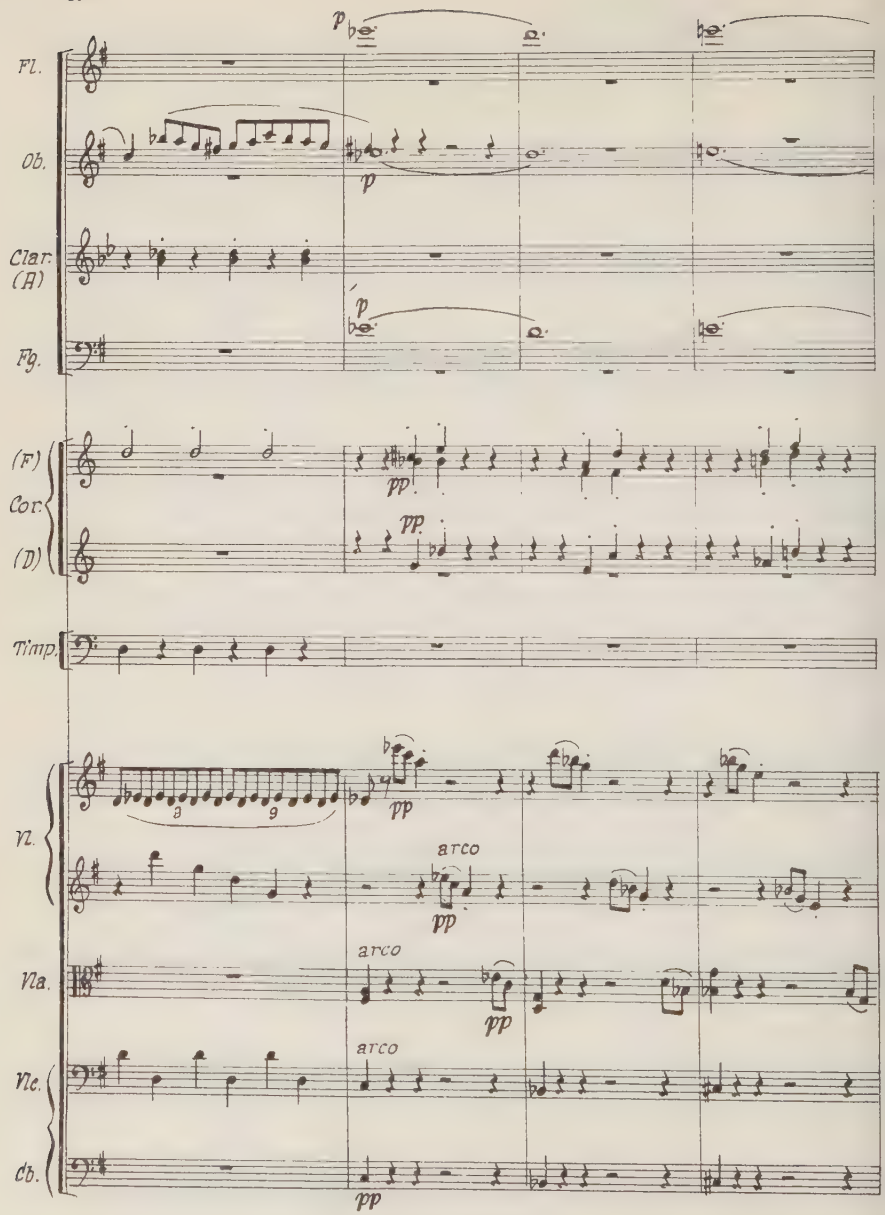

f
p
pp
dim.
fz
E.E. 6069

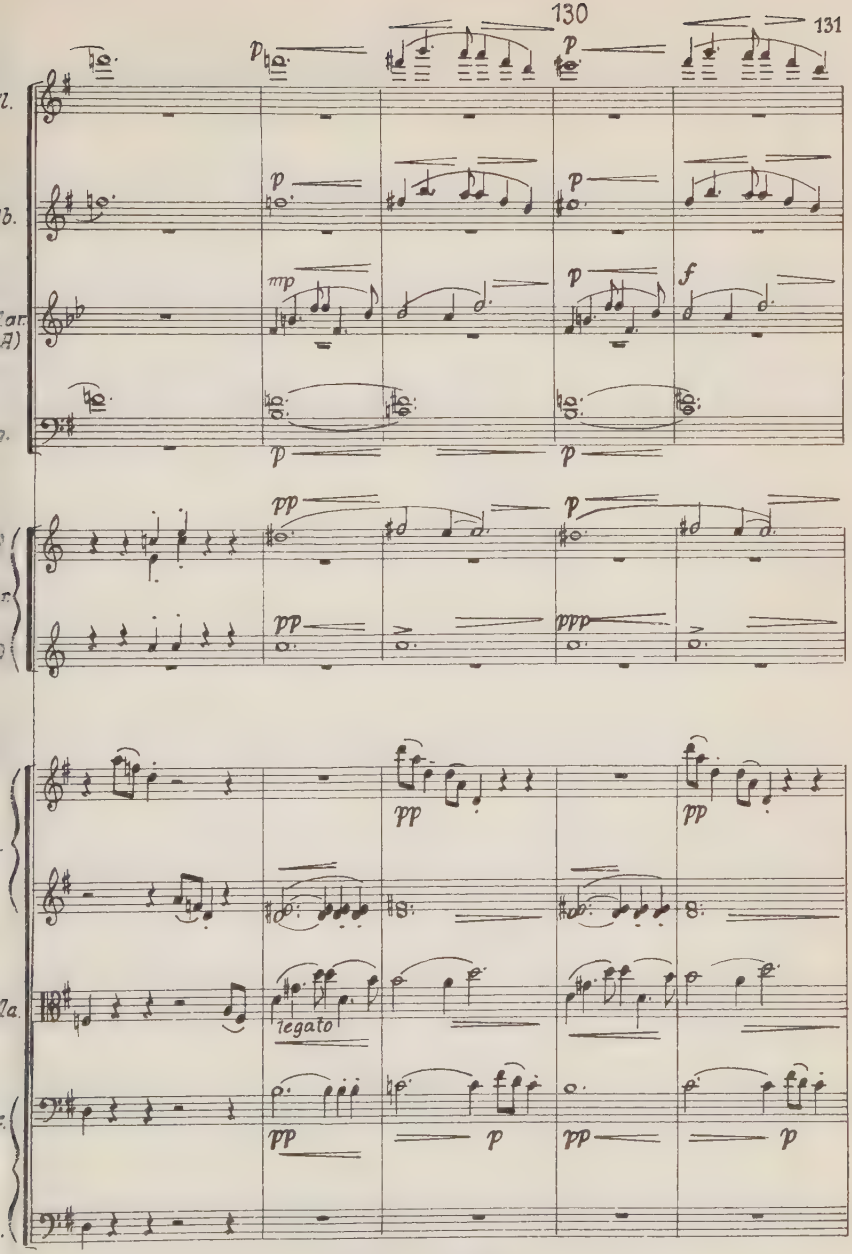

Fl.
Ob.
I. Solo
Clar. (A)
legato
Fg.
(F)
Cor.
(D)
Vl.
Va.
Celli I. II.
Vc.
Cb.
fz
f
p
pp

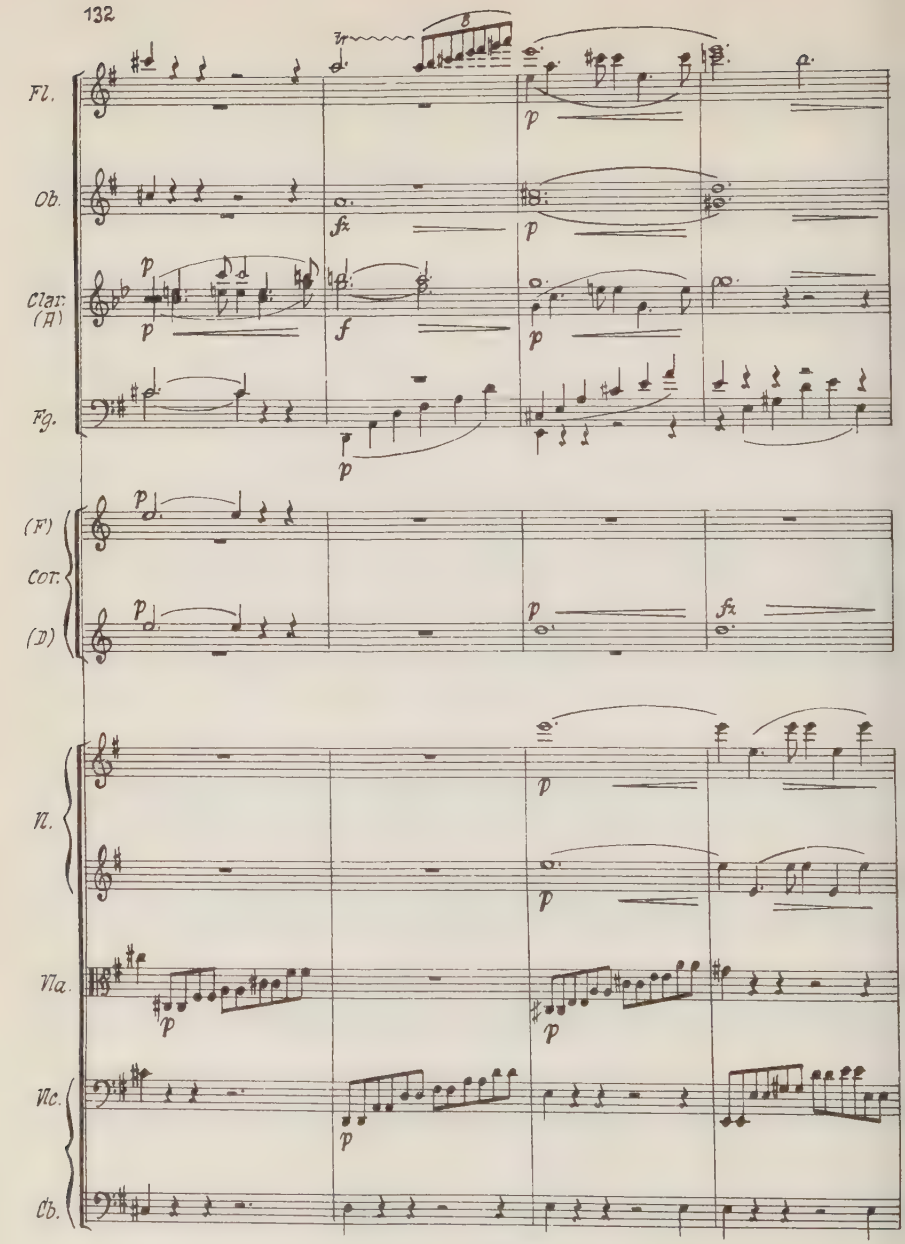

fz
p dim.
dim.
fz
p dim.
dim.
fz
p
dim.
p
dim.
pp
pp
p
pp
pp
pp

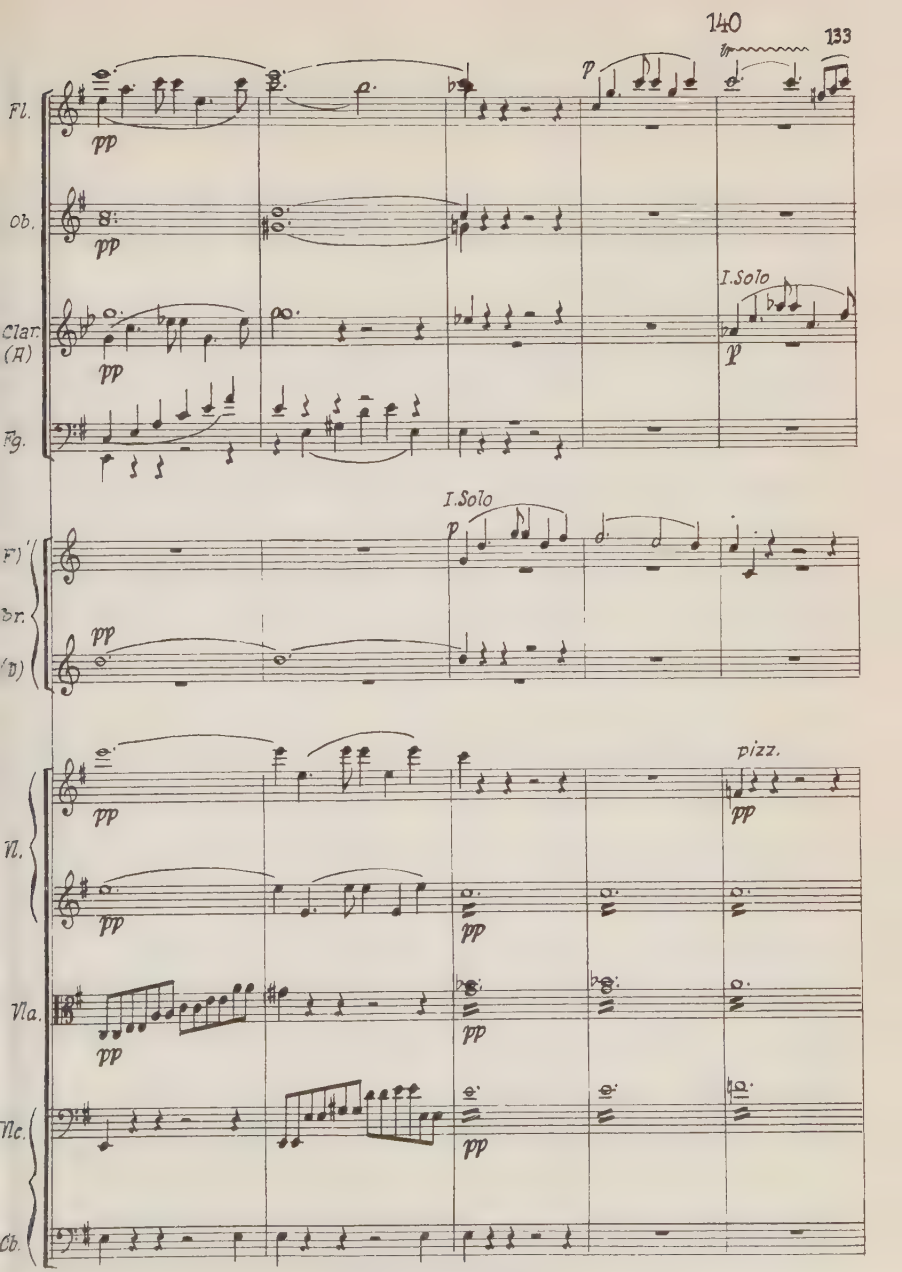

Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Vl.
Vla.
Vc.
Cb.
pp
mp
p
dim
ppp
pizz.

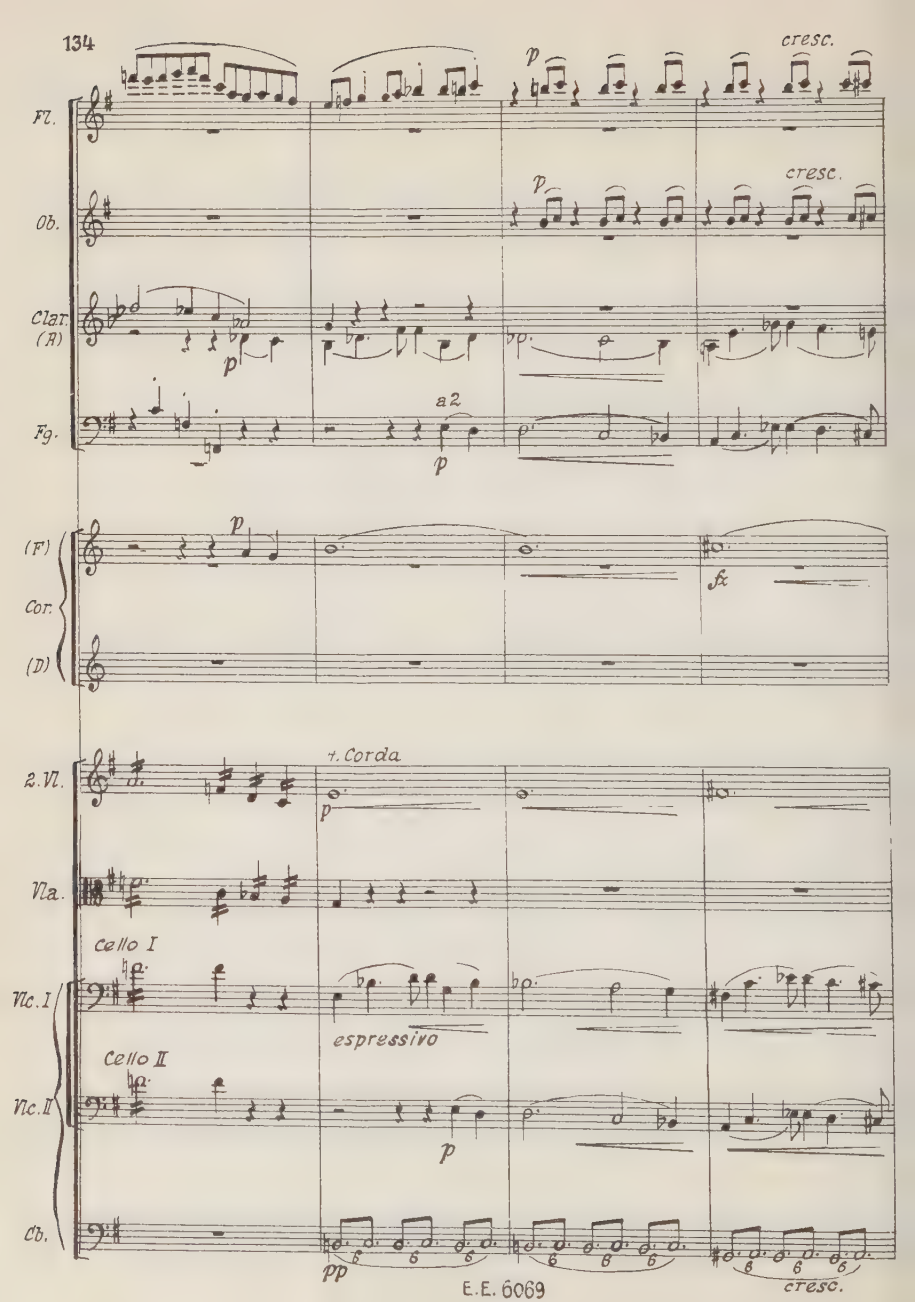

p
p
pp
pp
pp
pp
g
g
fz
dimin.
pp
pizz.
pp
pizz.
pp

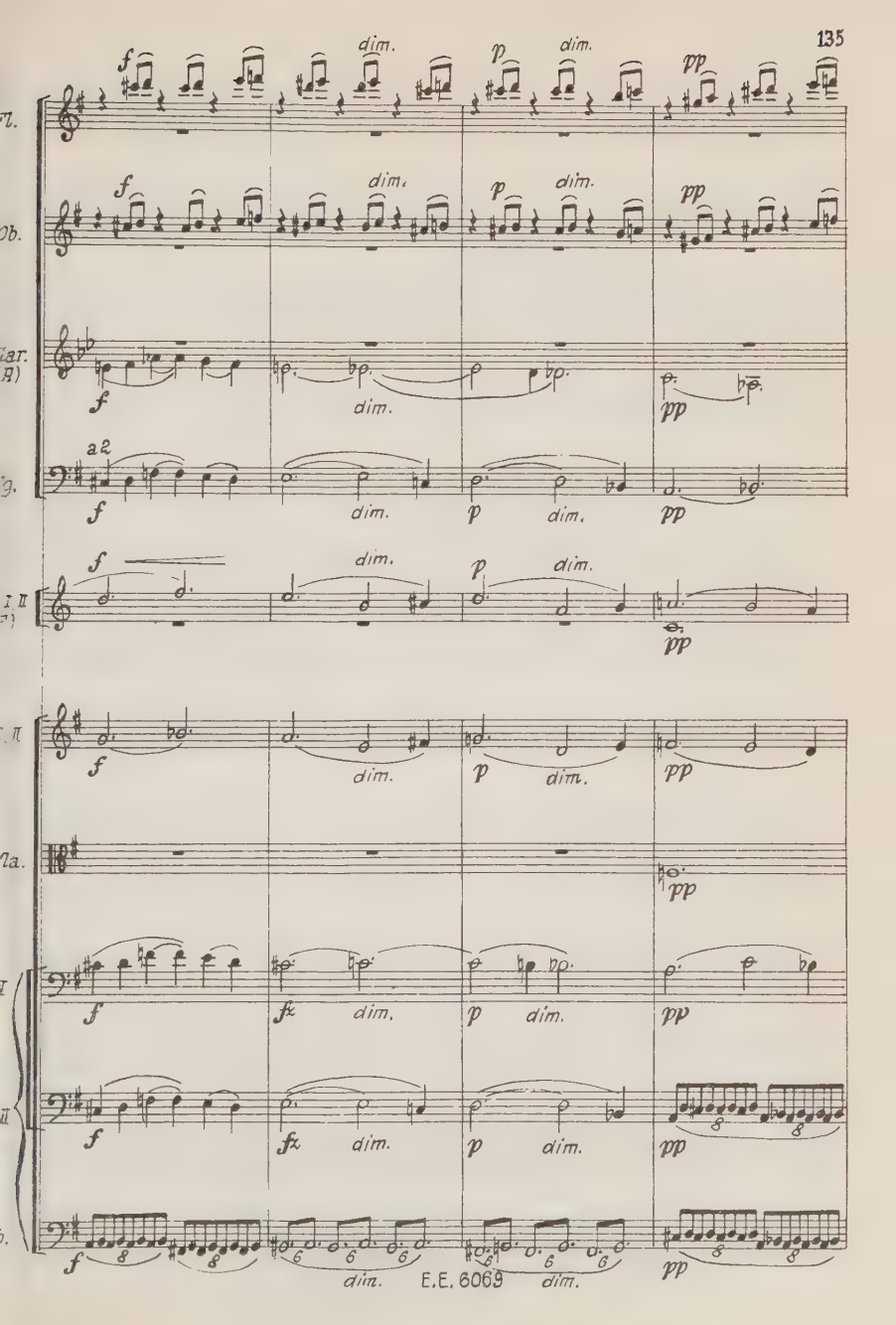

Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Timp.
Vl.
Va.
Vc.
Cb.
p
pp
arco

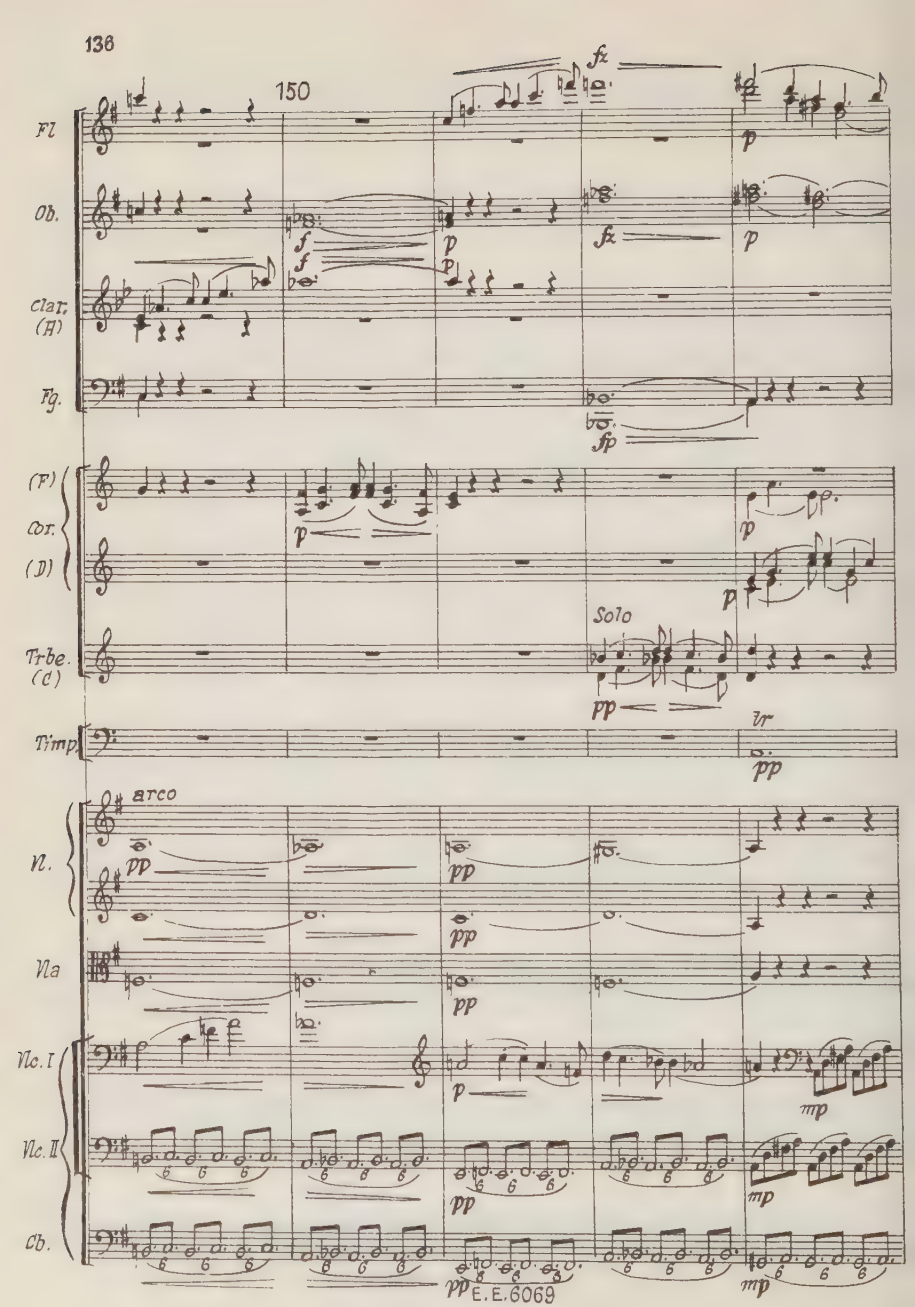

p
mp
f
pp
ppp
legato

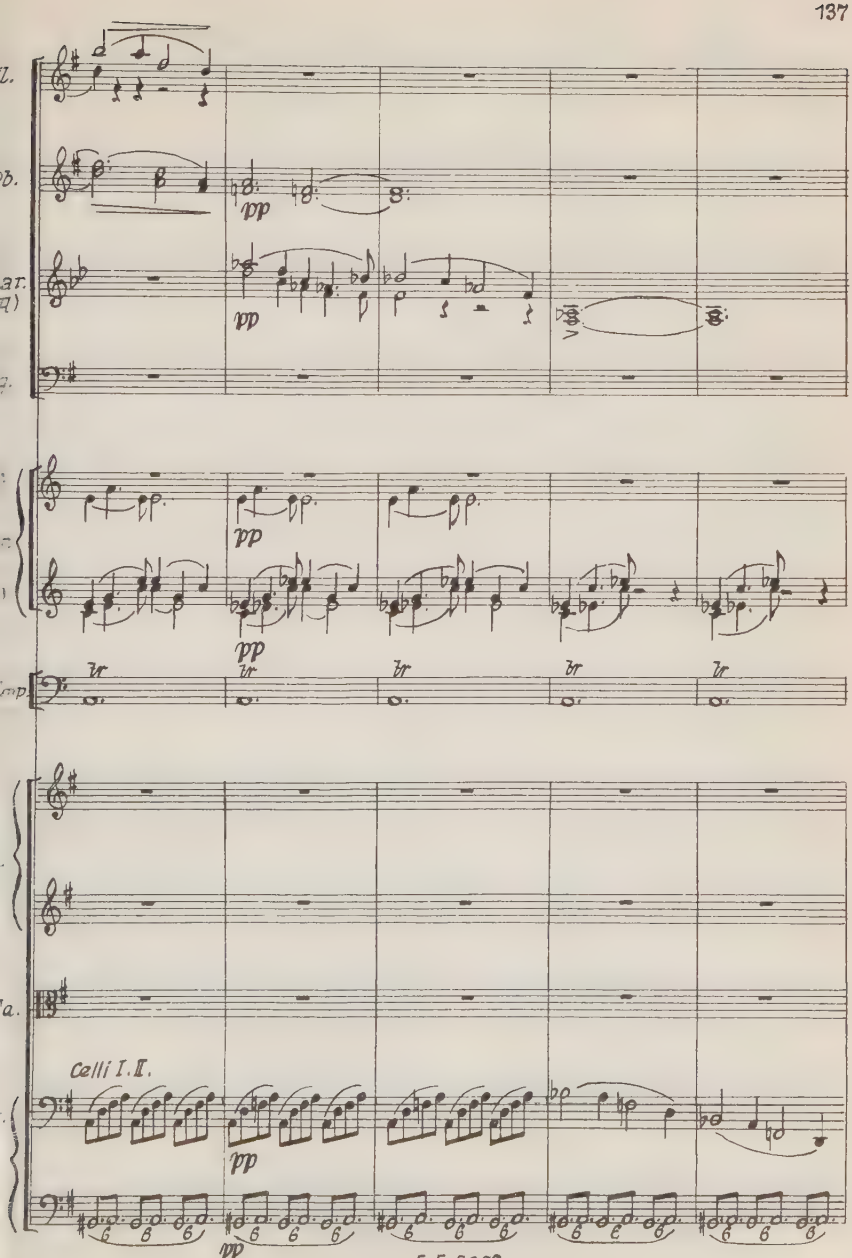

Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Vl.
Vla.
Vc.
Cb.

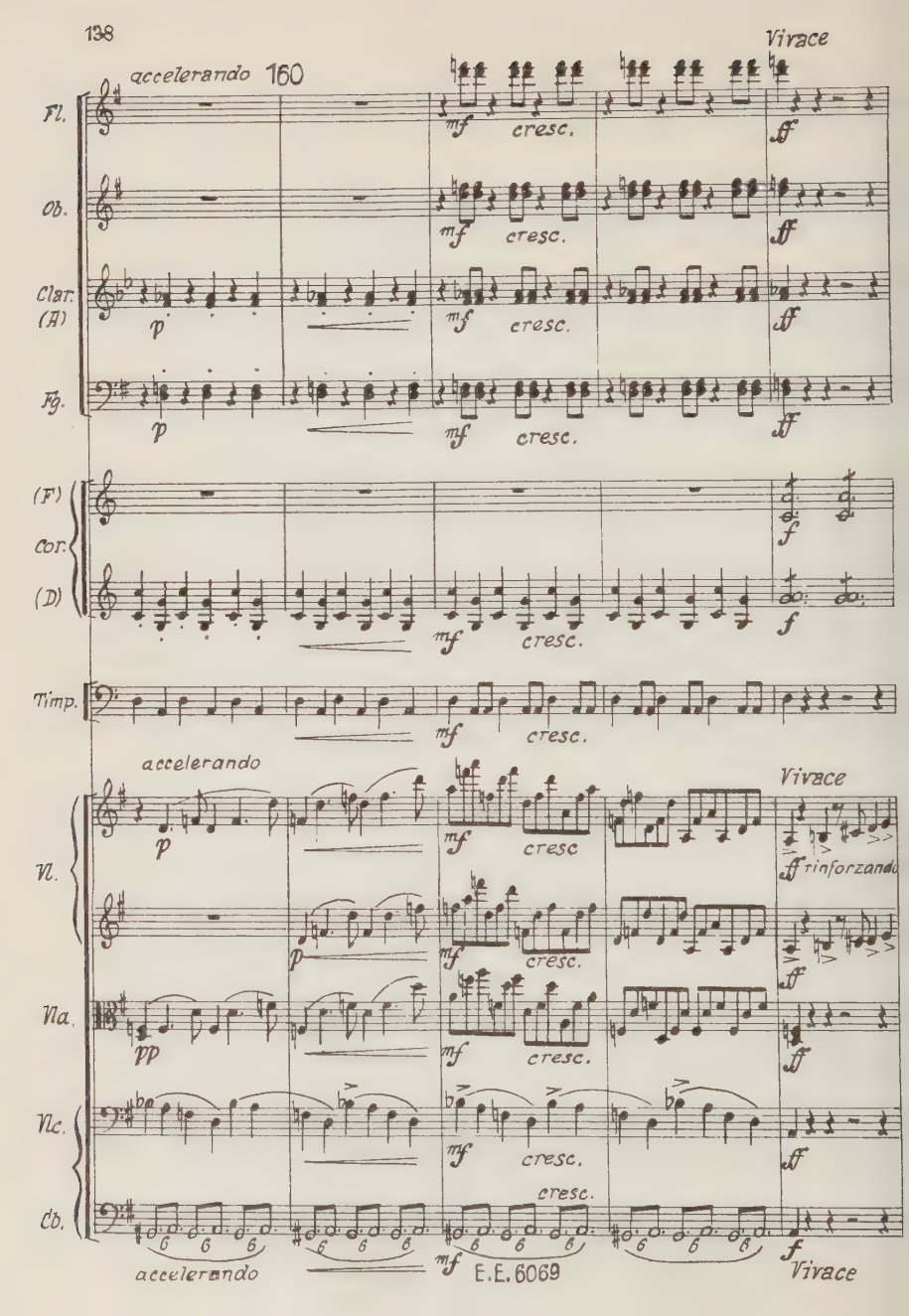

133
Fl.
Ob.
Clar. (A)
Fg.
I.Solo
I.Solo
Fl.
Br.
(D)
pizz.
Vl.
Vla.
Vlc.
Cb.

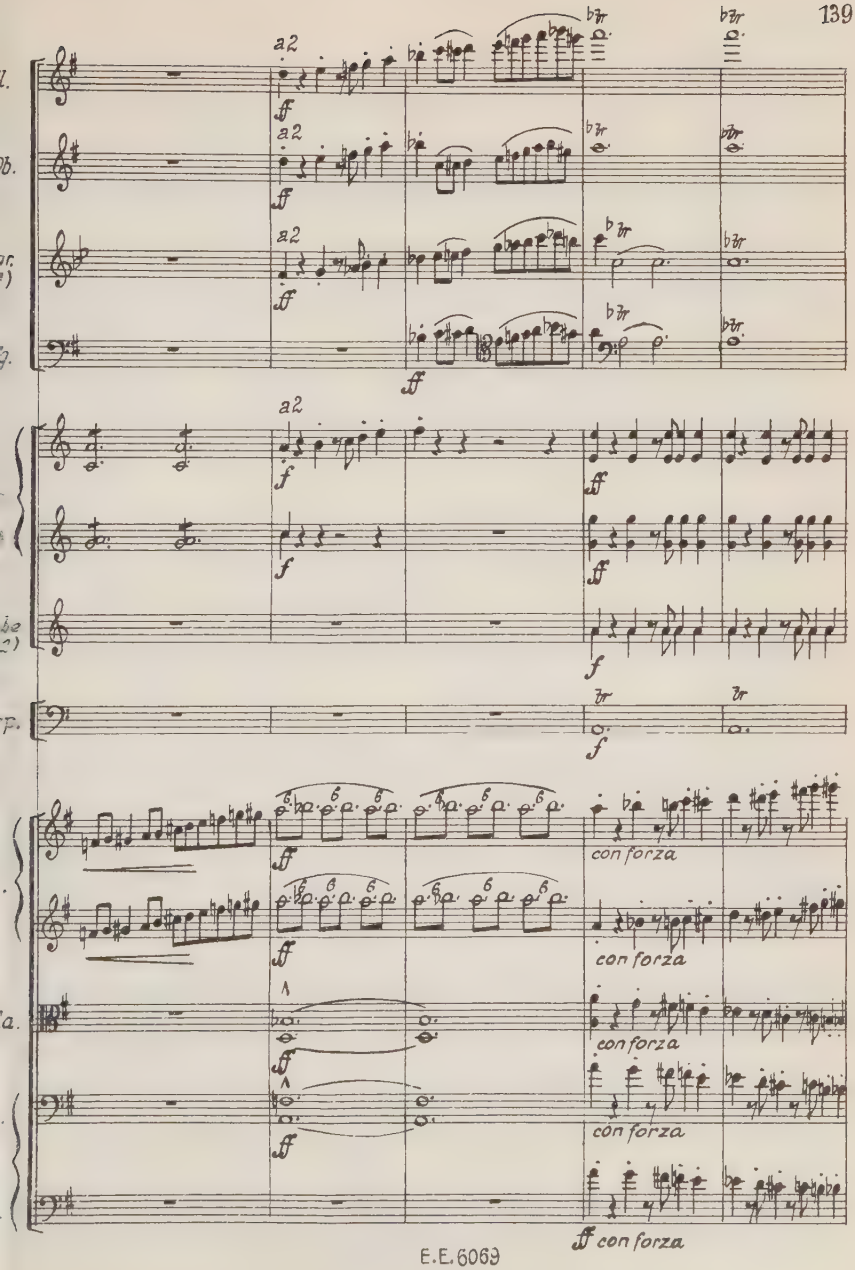

cresc.
Fl.
p
cresc.
Ob.
p
Clar. (A)
p
Fg.
a2
p
(F)
Cor.
(D)
p
fz
2. Vl.
1. Corda
p
Vla.
Cello I
Vc. I
espressivo
Cello II
Vc. II
p
Cb.
pp
cresc.

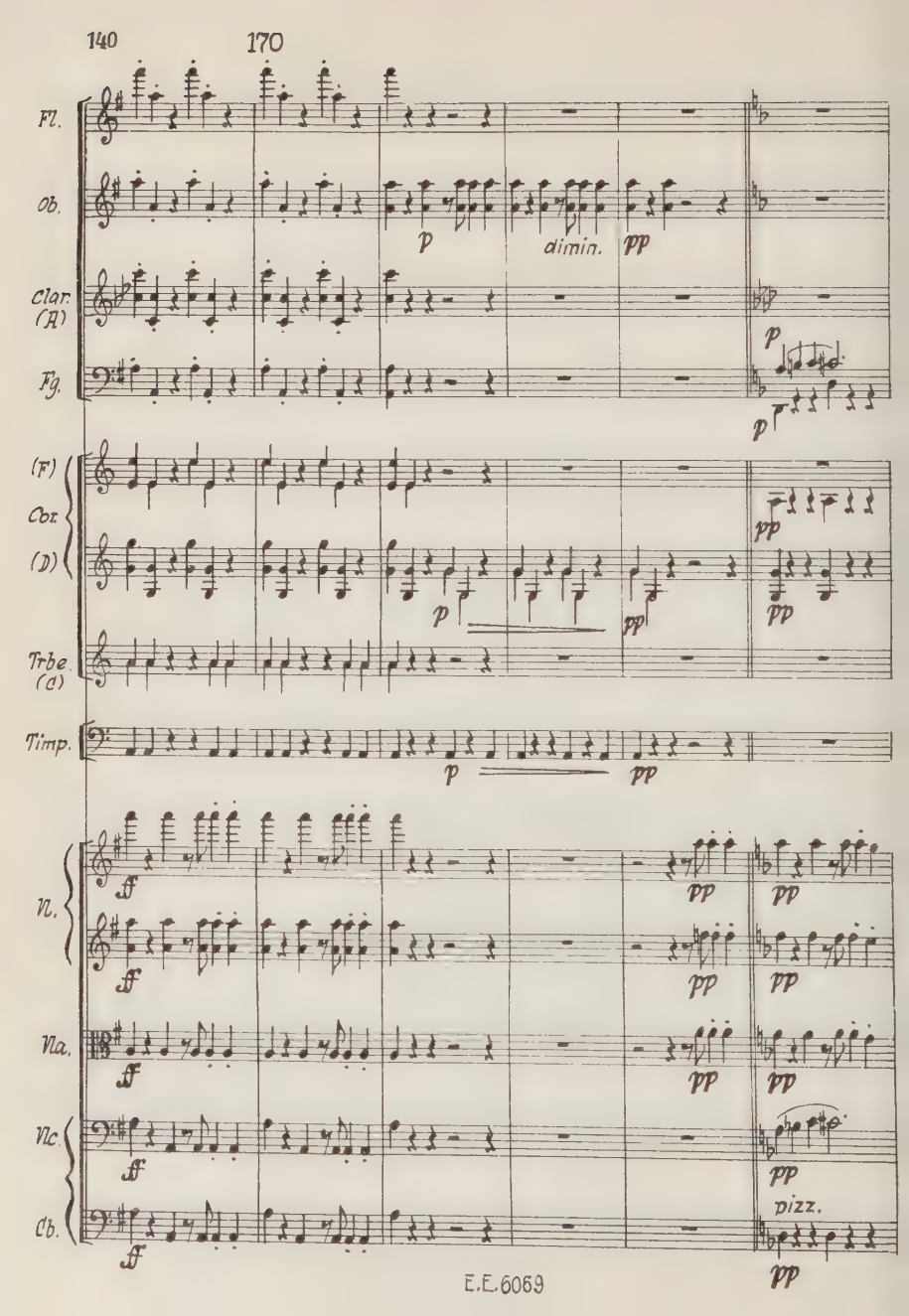

f
dim.
p
dim.
pp
a2
Fl.
Ob.
Clar. (A)
Fg.
Tr. I, II (F)
Tr. II
Vla.
I
II
Vc.
Kb.

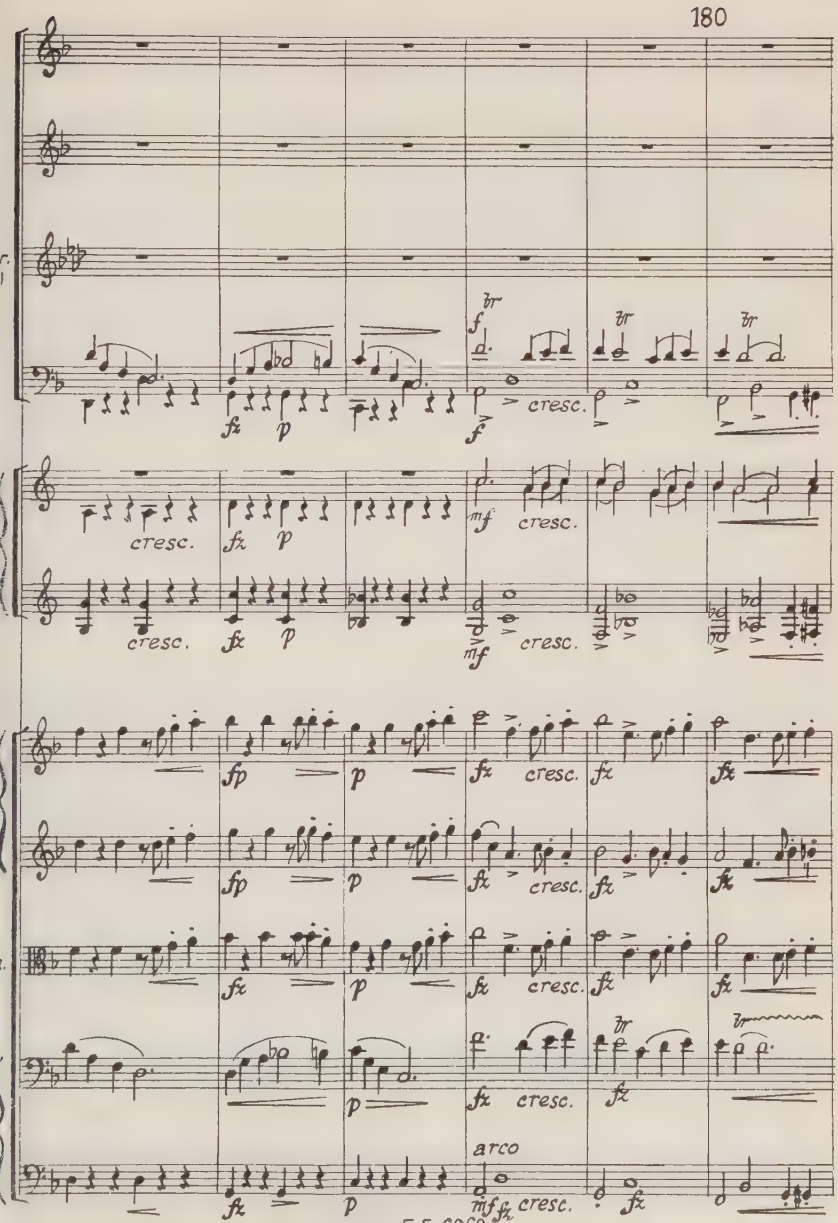

150
Fl.
Ob.
Clar. (H)
Fg.
(F)
Cor.
(D)
Trbe. (C)
Timp.
Solo
arco
V.
Vla
Vc. I
Vc. II
Cb.

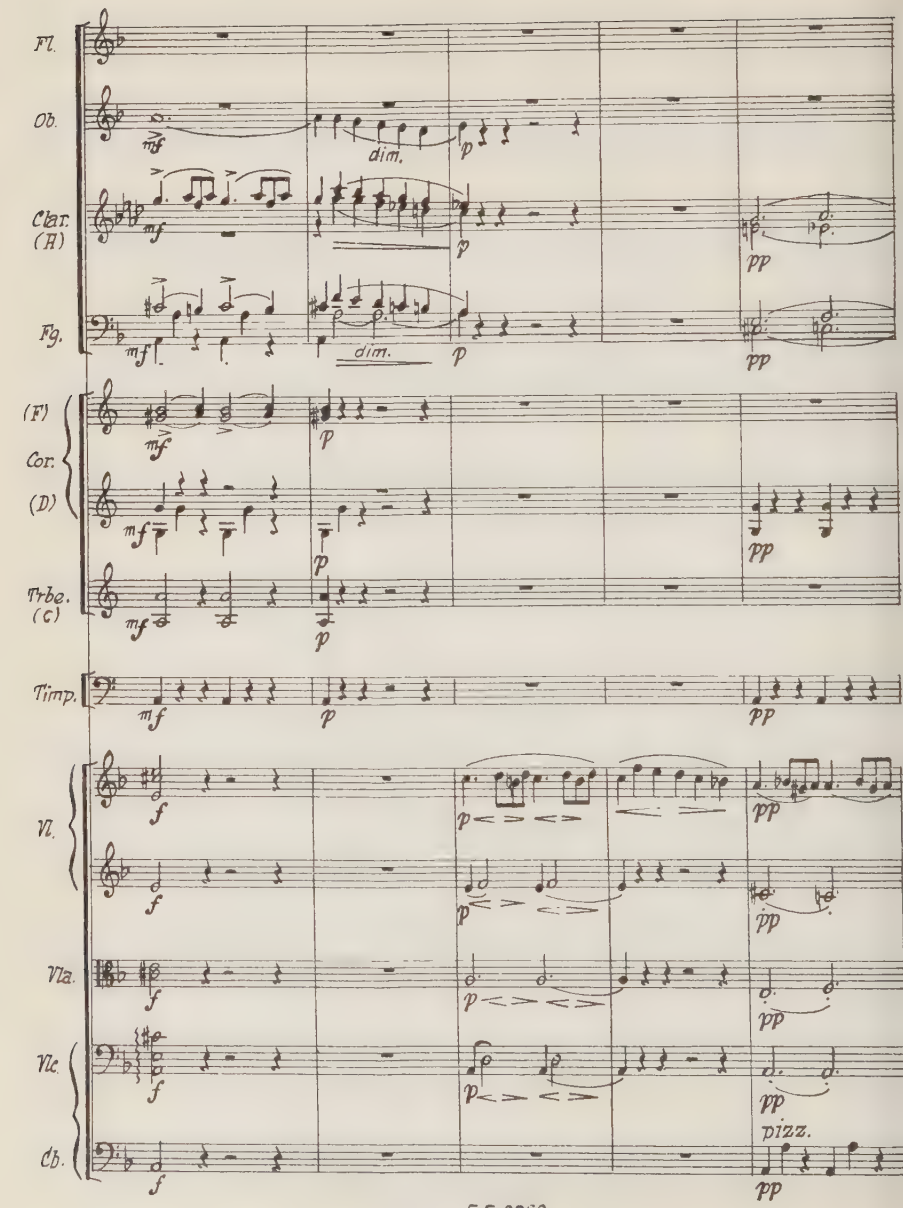

pp
pp
pp
pp
tr
tr
tr
tr
Celli I. II.
pp
pp

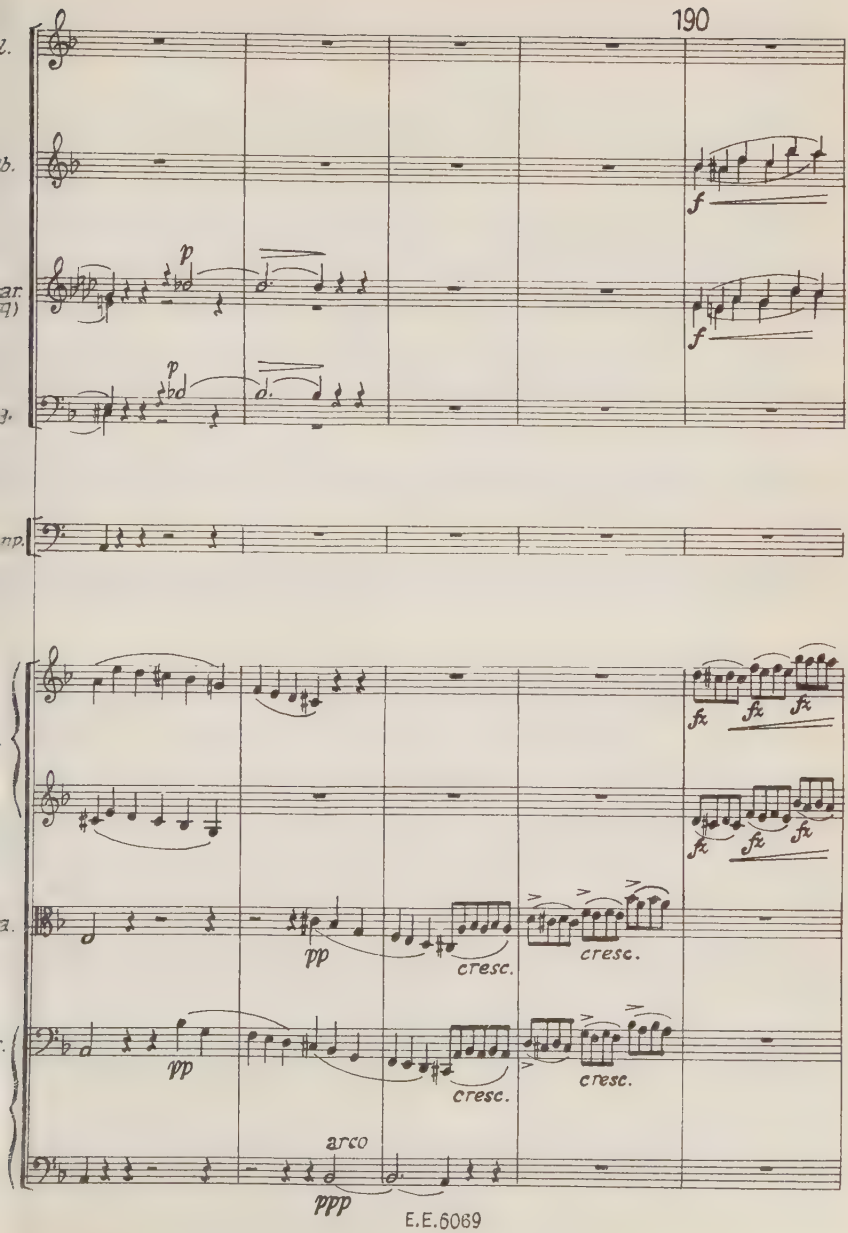

Vivace
accelerando 160
Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Timp.
accelerando
Vivace
Vl.
Va.
Vc.
Cb.
p
mf
cresc.
ff
f
pp
ff rinforzando
accelerando
Vivace

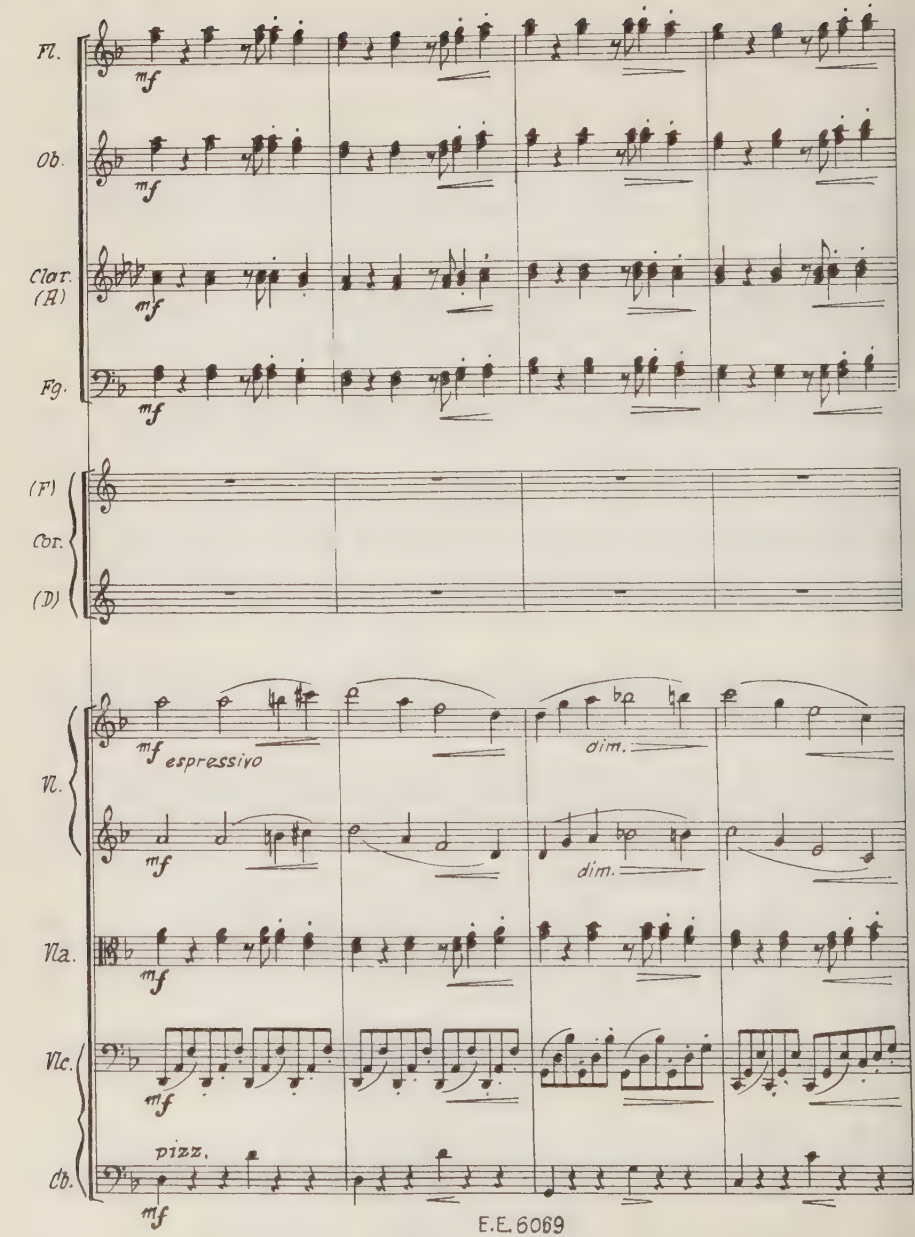

a2
ff
f
con forza
ff con forza

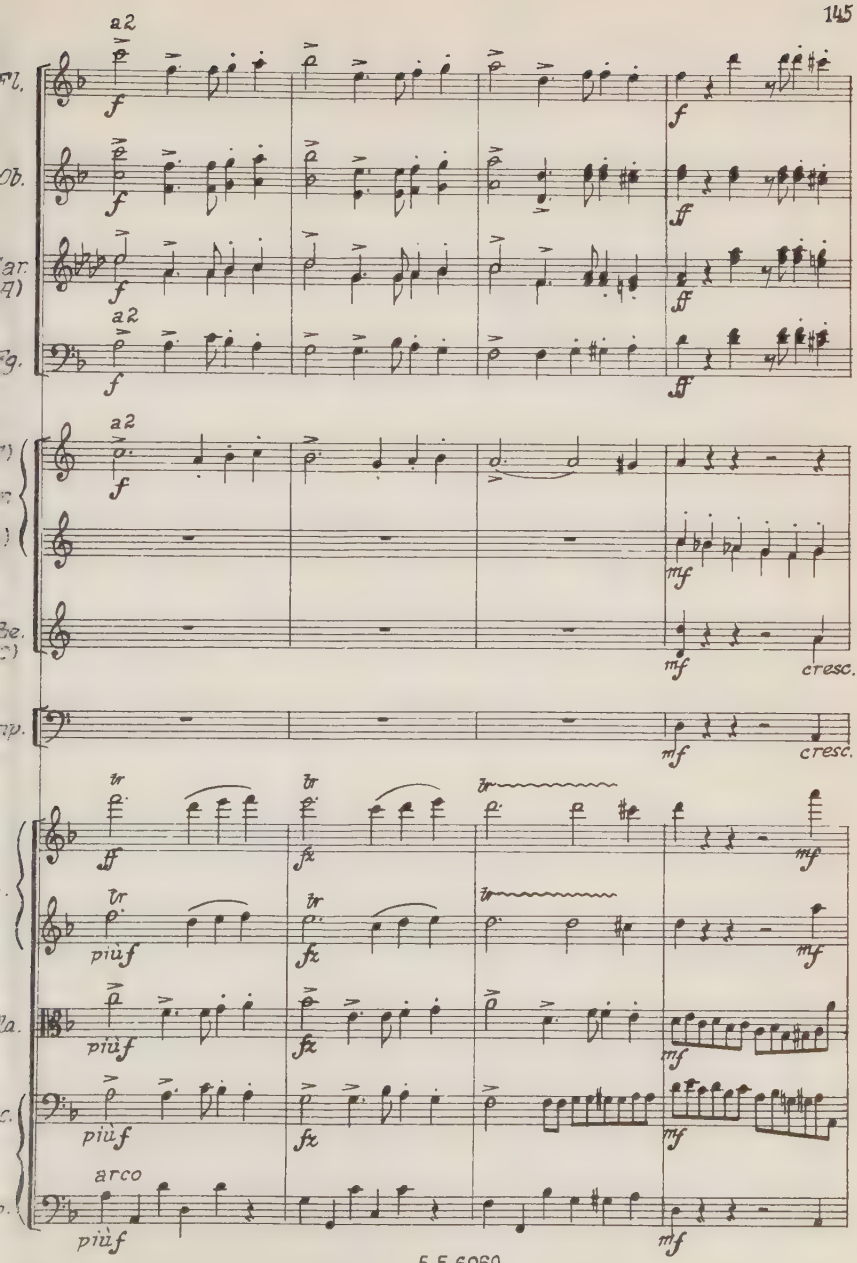

140
170
Fl.
Ob.
p
dimin.
pp
Clar. (A)
Fg.
p
p
(F)
Cor
(D)
pp
p
pp
pp
Trbe (d)
Timp.
p
pp
ff
pp
pp
V.
ff
pp
pp
Va.
ff
pp
pp
Vc
ff
pp
Cb.
pizz.
ff
pp


180
cresc.
arco

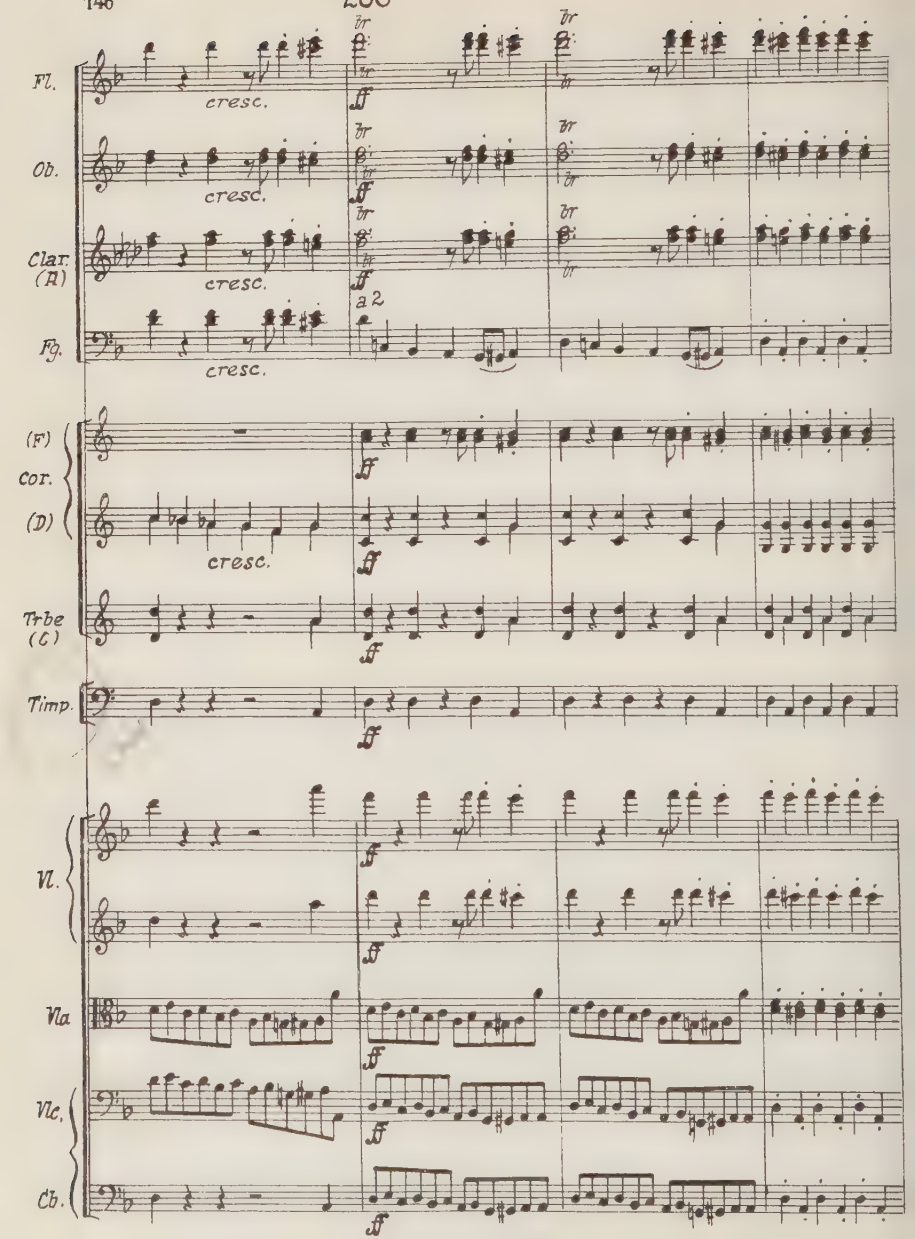

Fl.
Ob.
mf
dim.
p
Clar. (A)
mf
p
pp
Fg.
mf
dim.
p
pp
(F)
Cor.
(D)
mf
p
pp
Trbe. (C)
mf
p
Timp.
mf
p
pp
Vl.
f
p
pp
Vla.
f
p
pp
Vc.
f
p
pp
pizz.
Cb.
f
pp

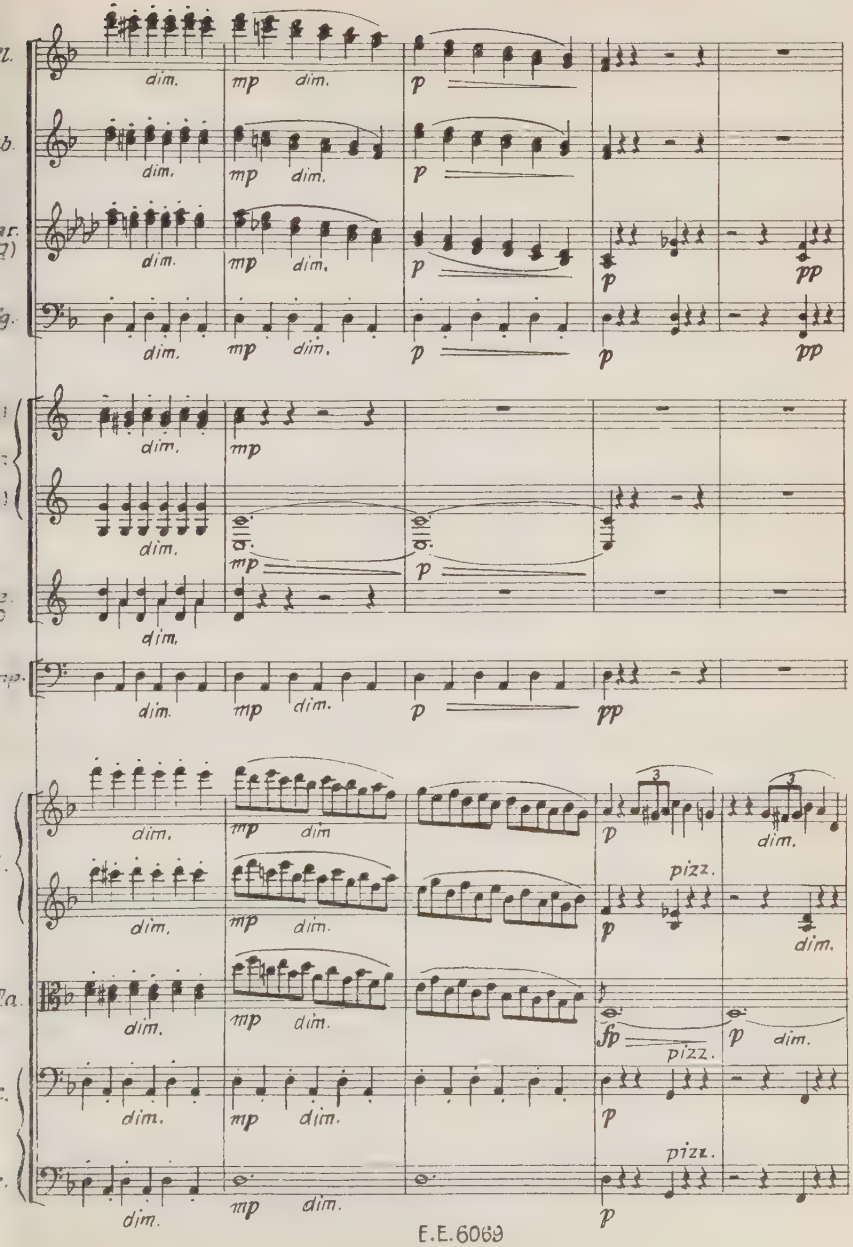

190
f
p
f
p
fz
fz
fz
fz
fz
fz
pp
cresc.
cresc.
pp
cresc.
cresc.
arco
ppp


Fl.
mf
Ob.
mf
Clar. (A)
mf
Fg.
mf
(F)
Cor.
(D)
Vl.
mf espressivo
dim.
mf
dim.
Va.
mf
Vc.
mf
pizz.
Cb.
mf

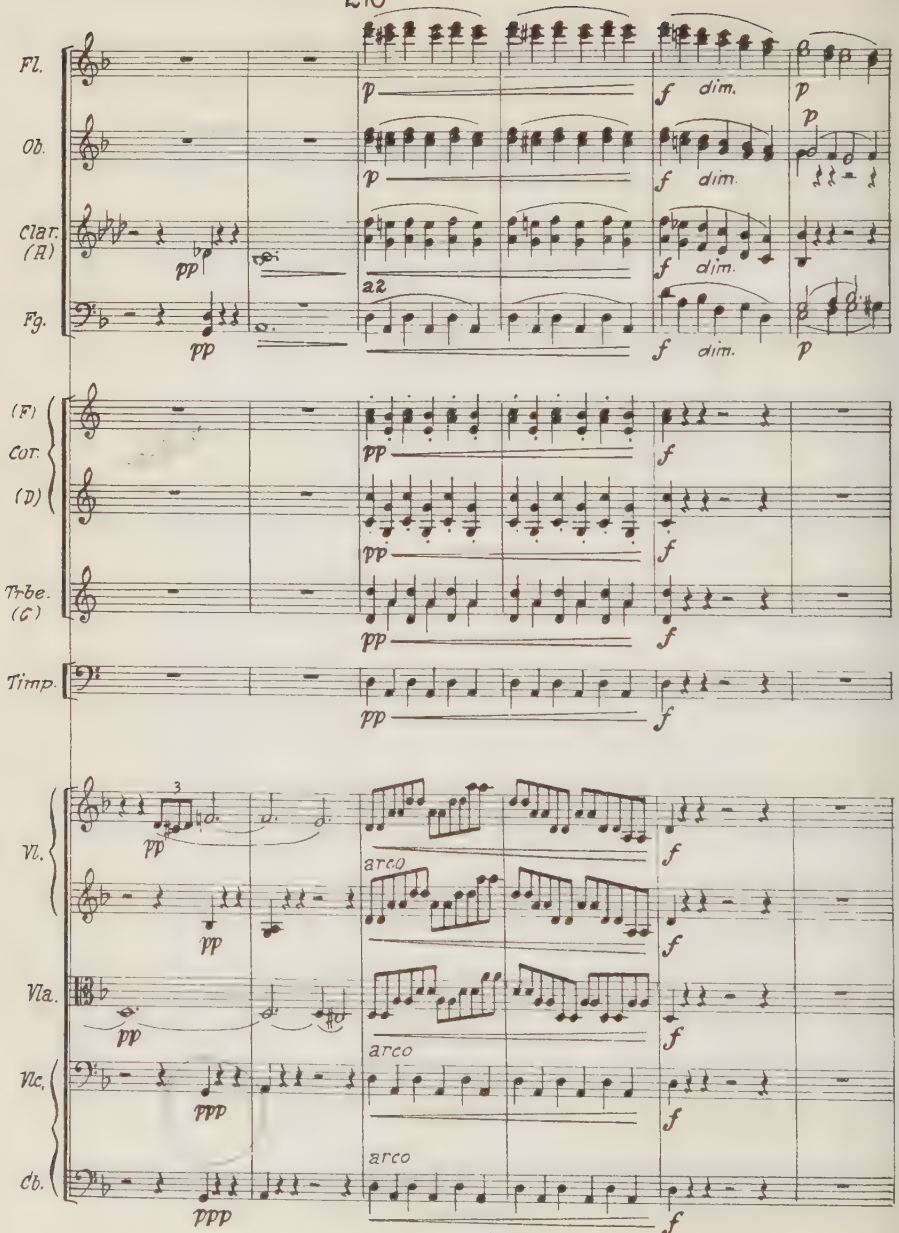

a2
f
ff
mf
cresc.
tr
più f
fz
arco

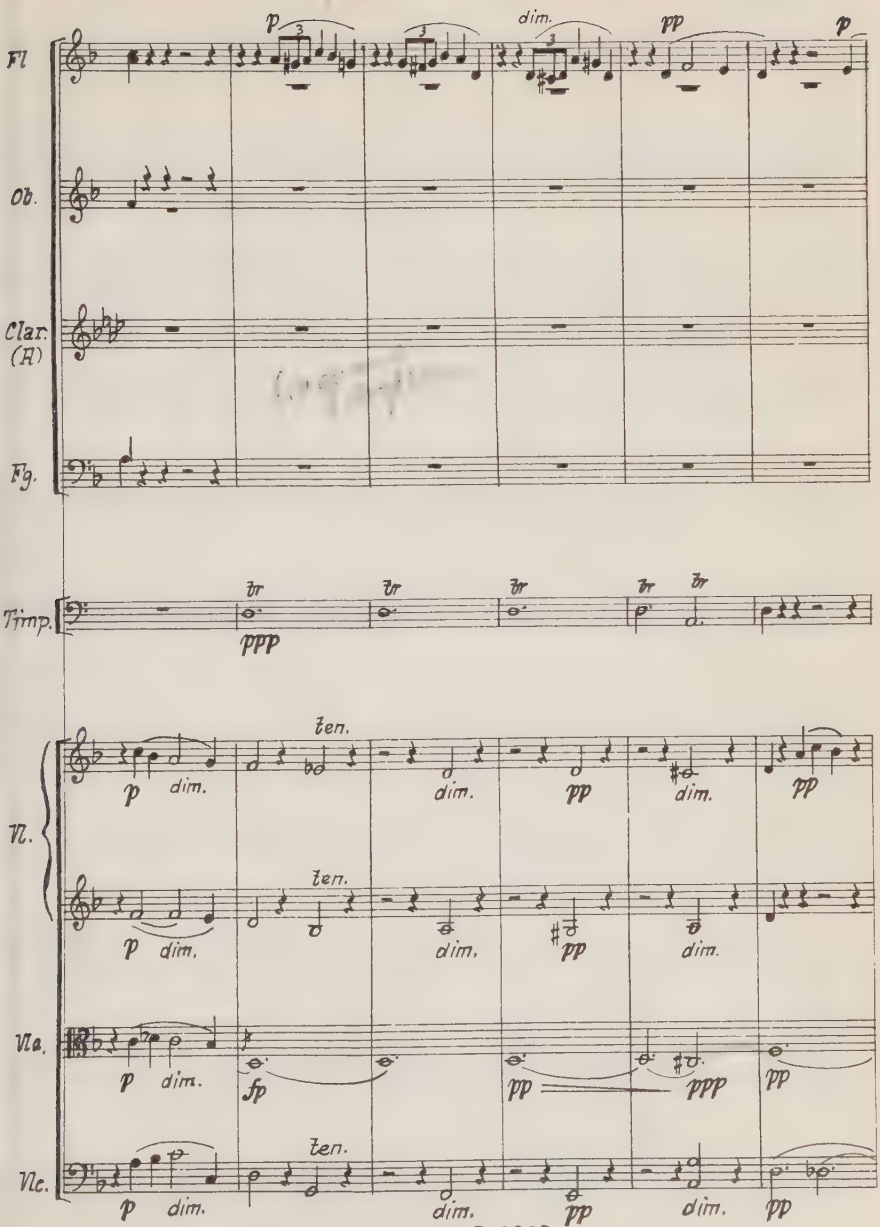
200

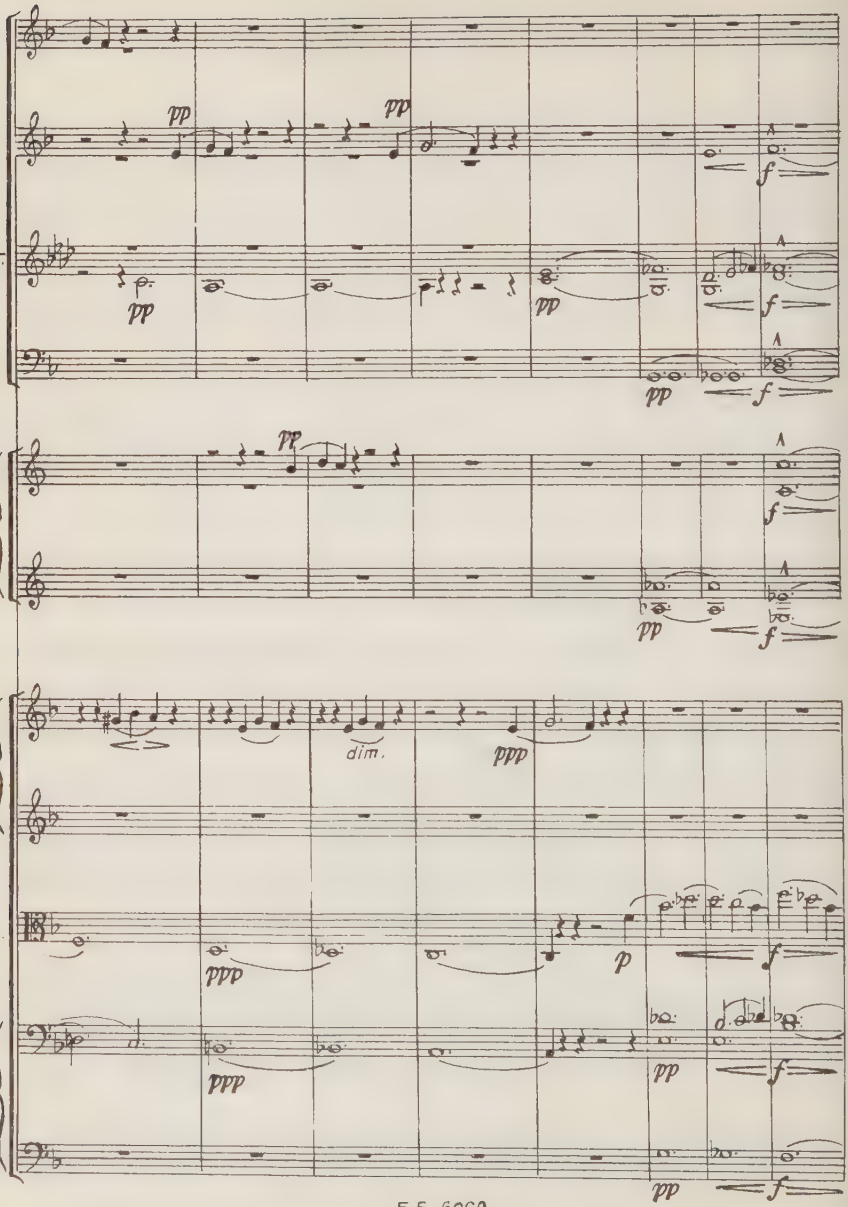
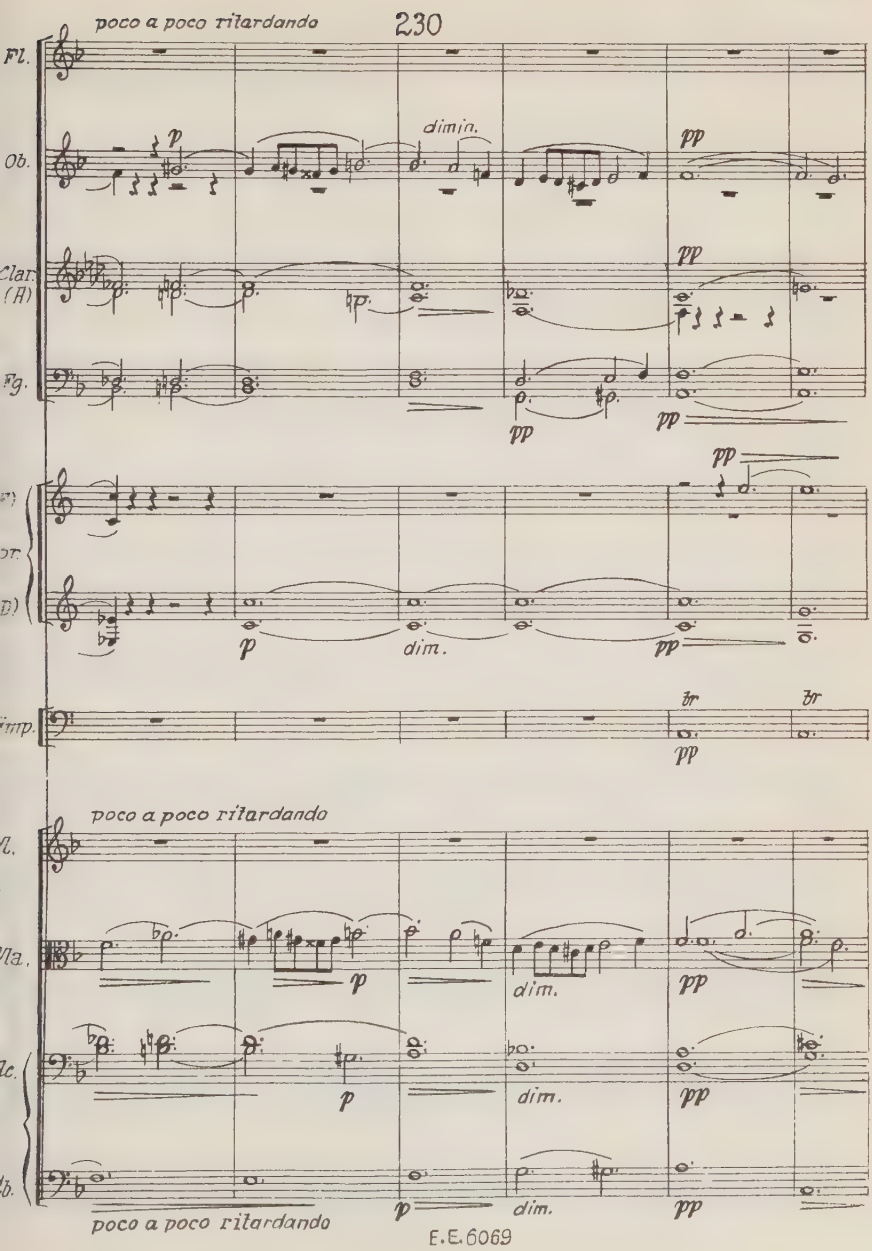


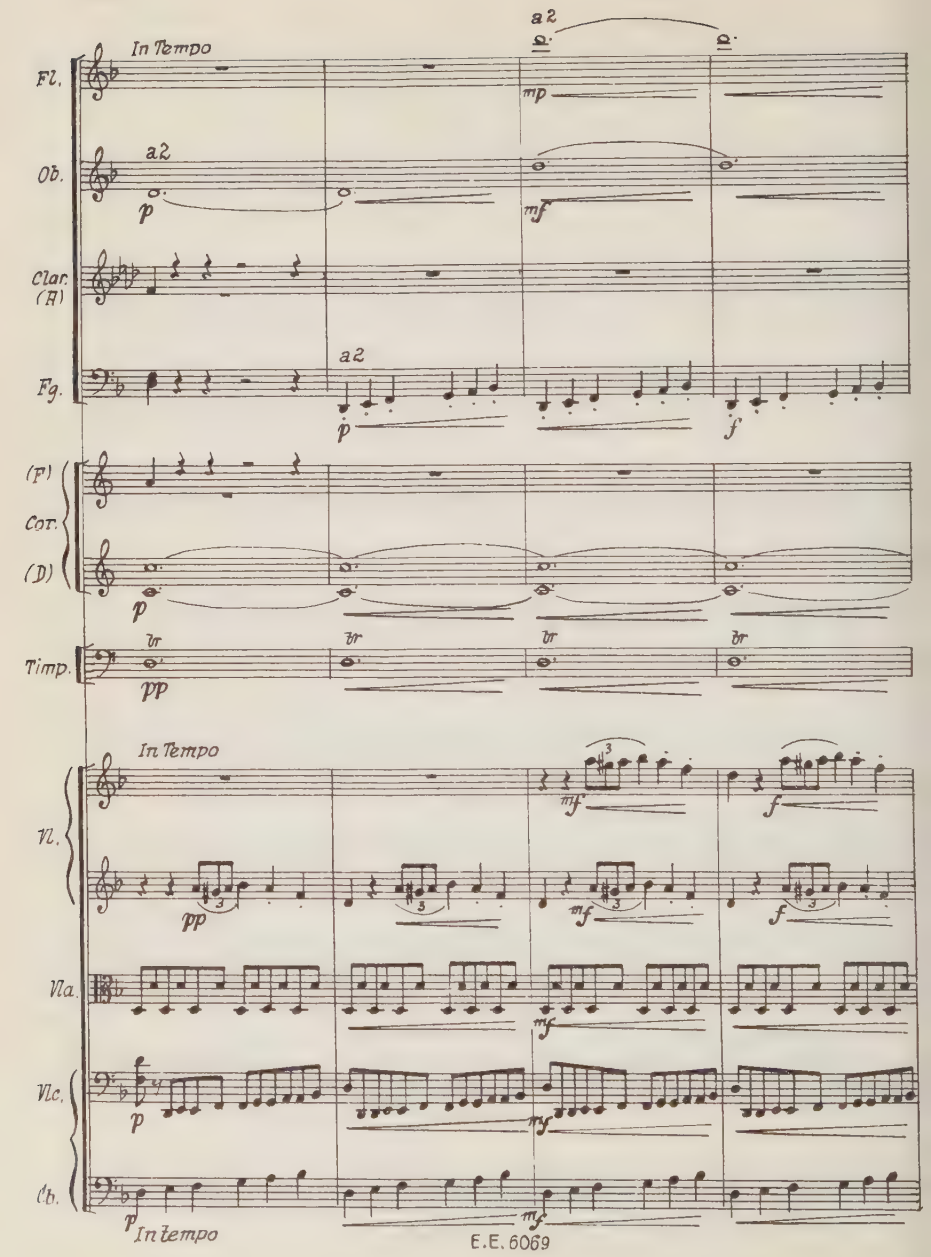

dim.
mp
p
pp
pizz.
fp

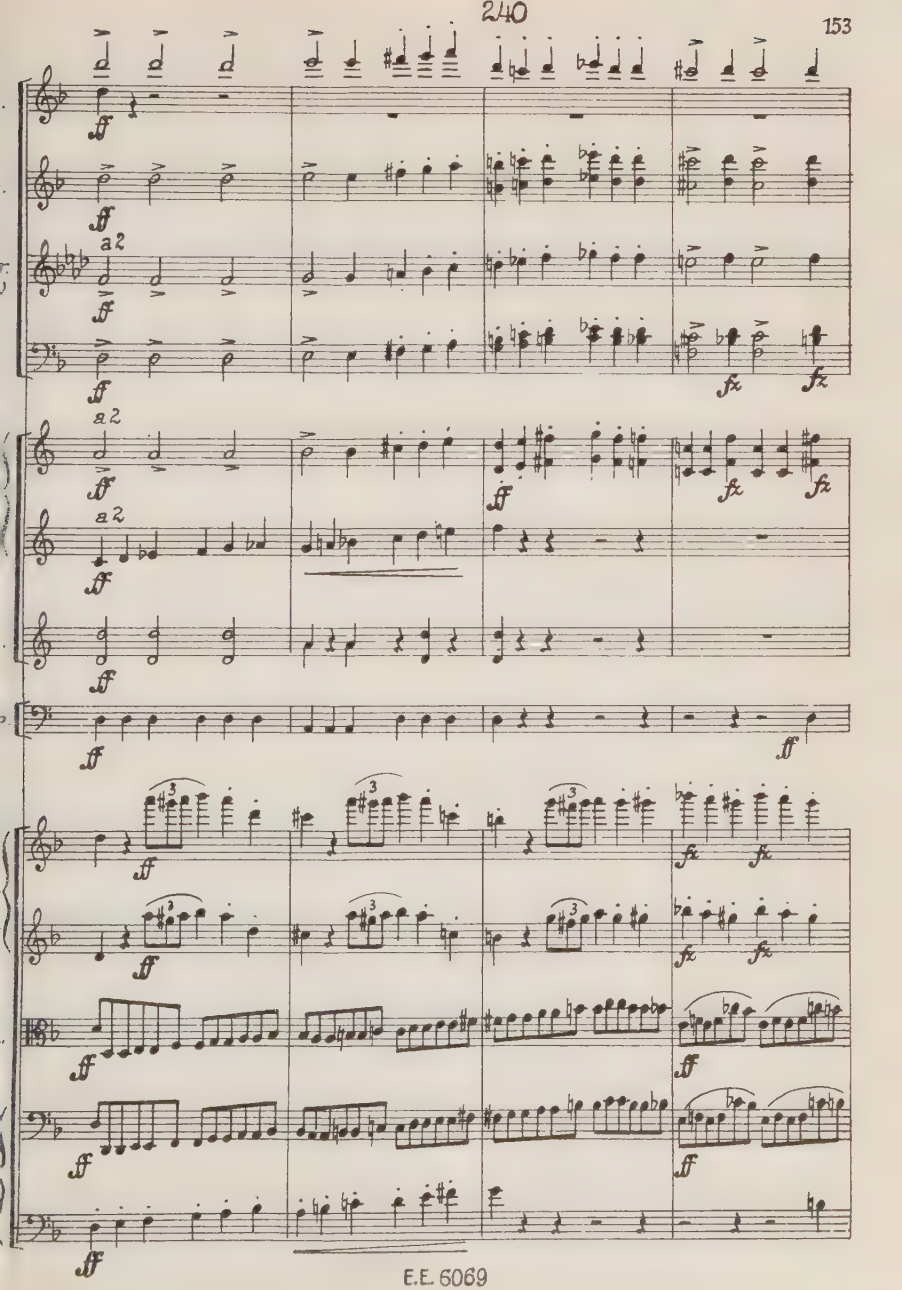
210

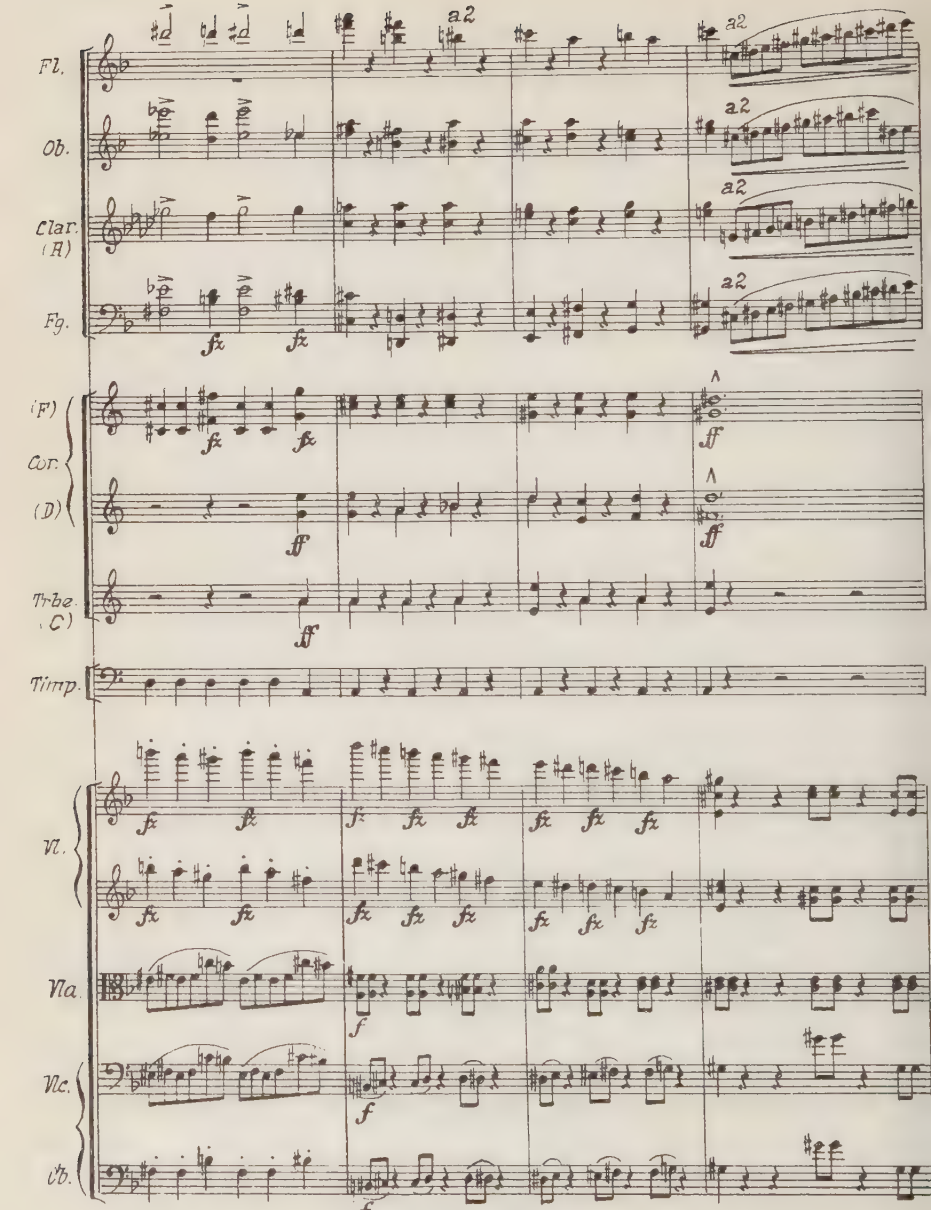

Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Trbe. (C)
Timp.
Vl.
Vla.
Vc.
Cb.
p
f
dim.
pp
a2
arco
ppp

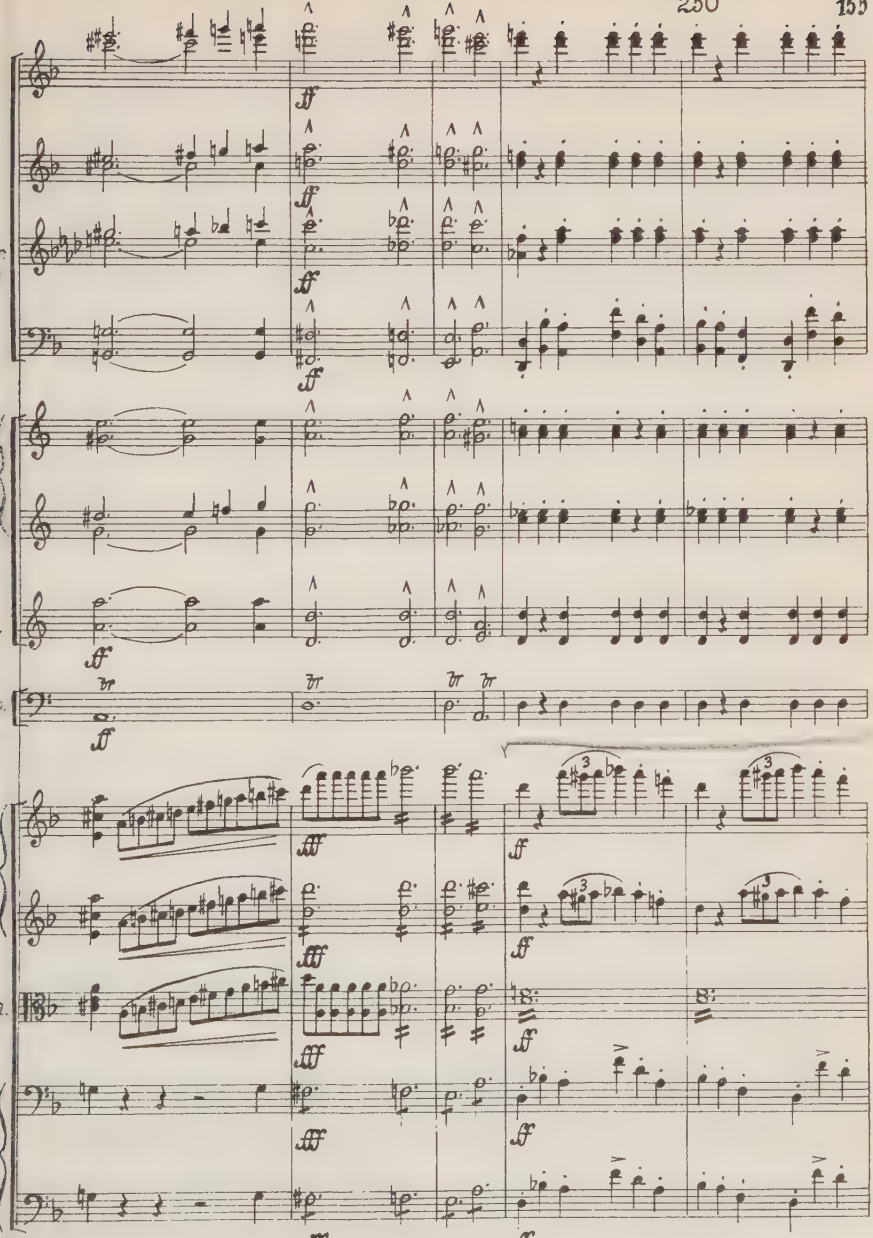

Fl
Ob.
Clar. (A)
Fg.
Timp.
Vl.
Vla.
Vlc.
p
dim.
pp
ppp
fp
ten.
tr

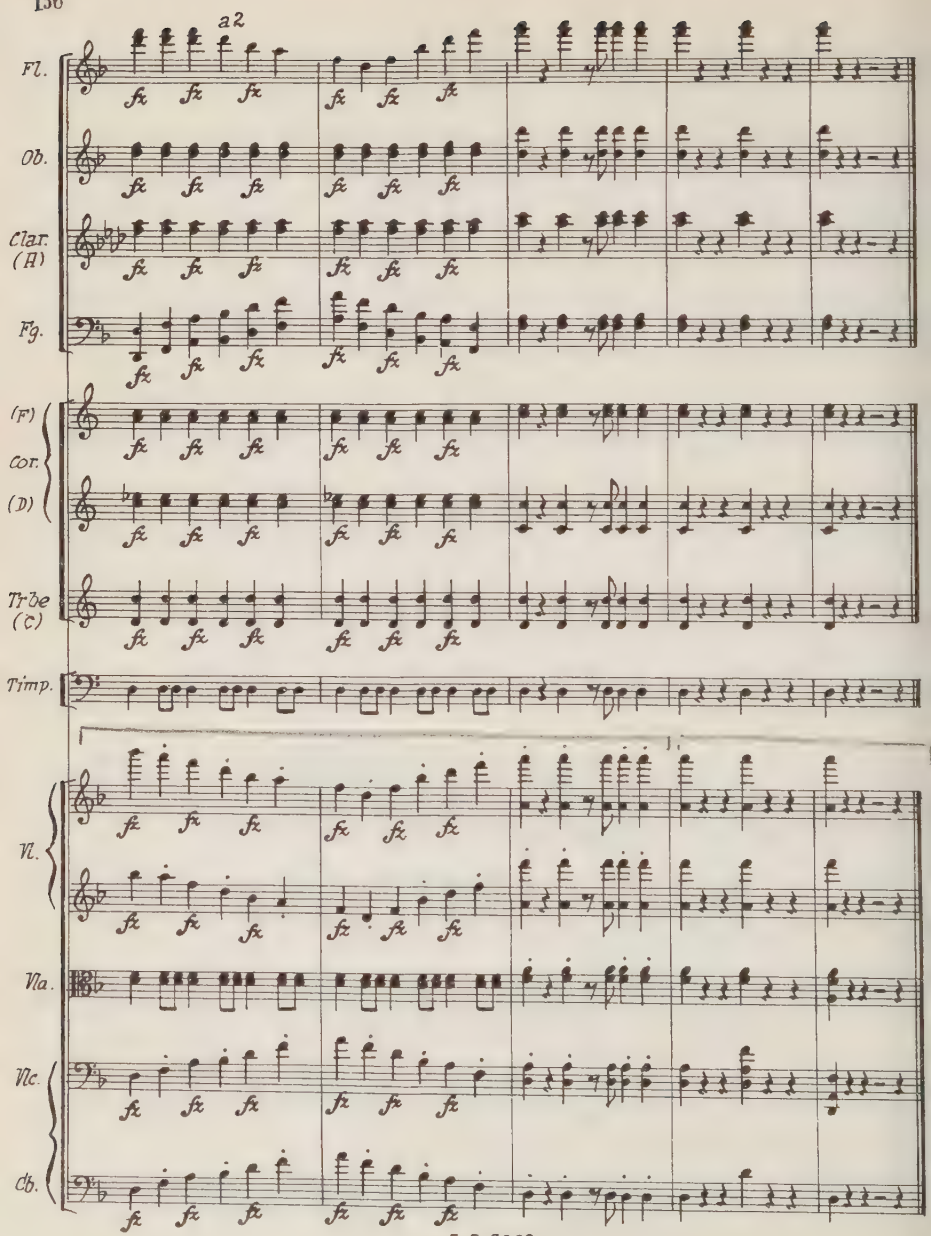
220


poco a poco ritardando
230
Fl.
Ob.
Clar. (A)
Fg.
dimin.
p
pp
pp
pp
pp
pp
p
dim.
pp
Timp.
br
br
pp
poco a poco ritardando
Vla.
Vc.
Cb.
p
dim.
pp
p
dim.
pp
p
dim.
pp
poco a poco ritardando


In Tempo
a2
Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Timp.
In Tempo
Vl.
Vla.
Vlc.
(b.)
In tempo

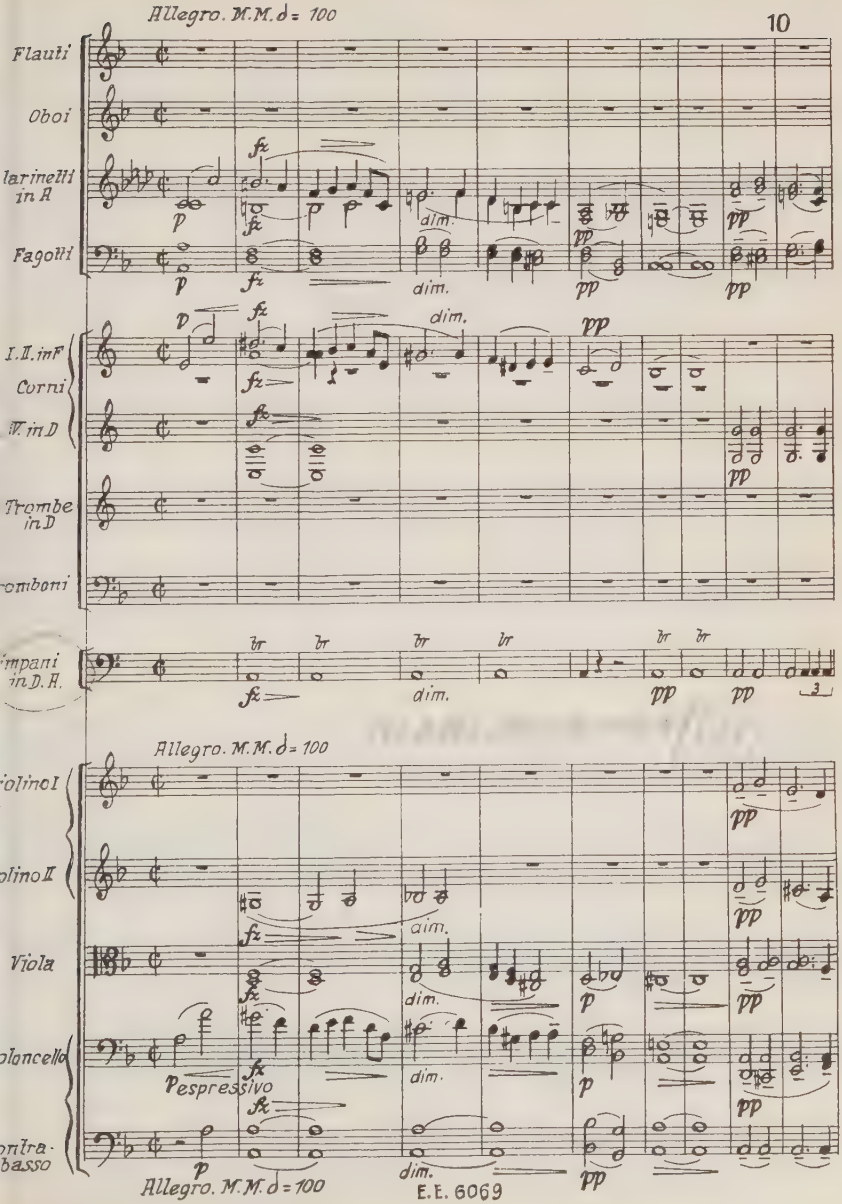
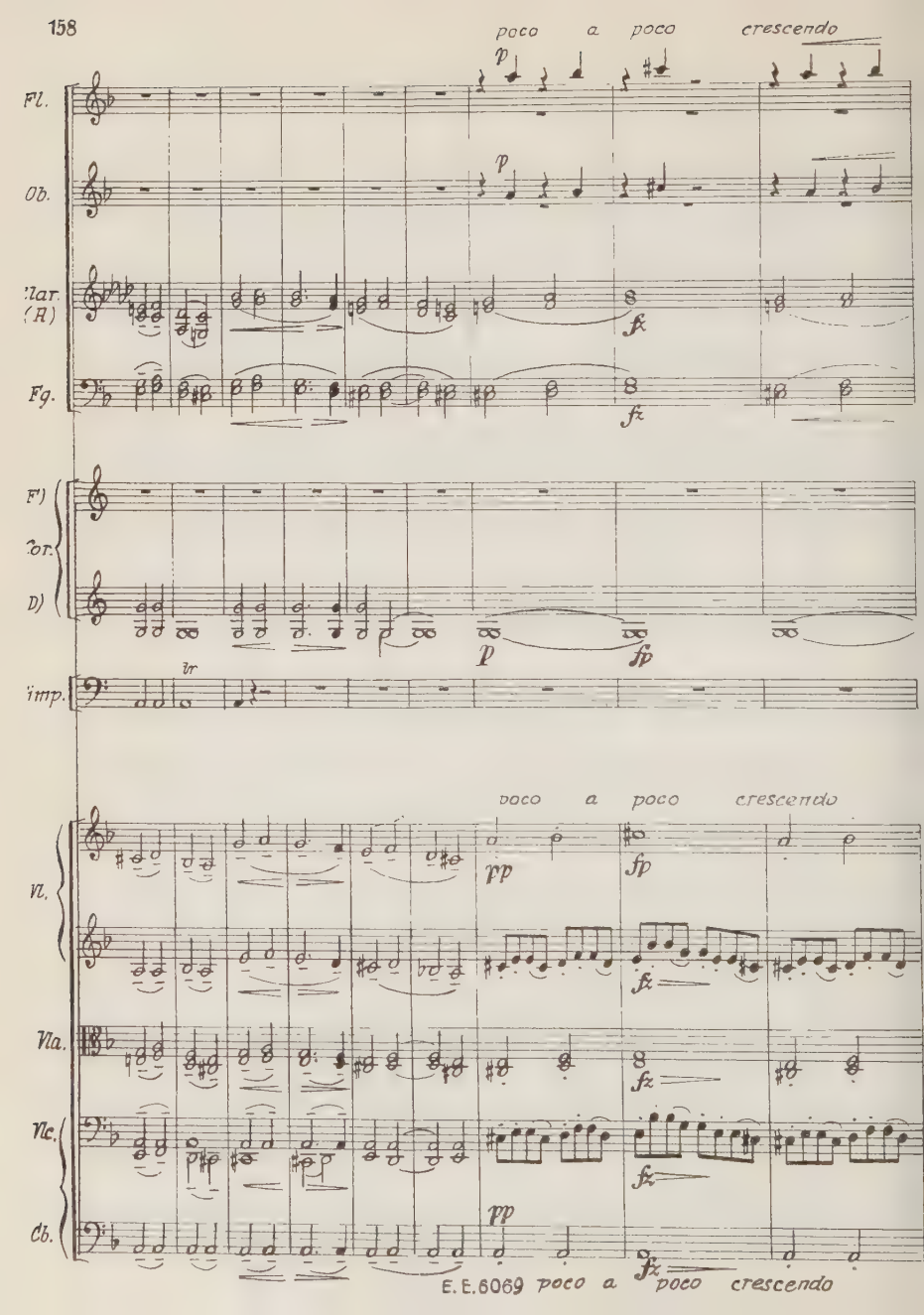

a 2
a 2
a 2

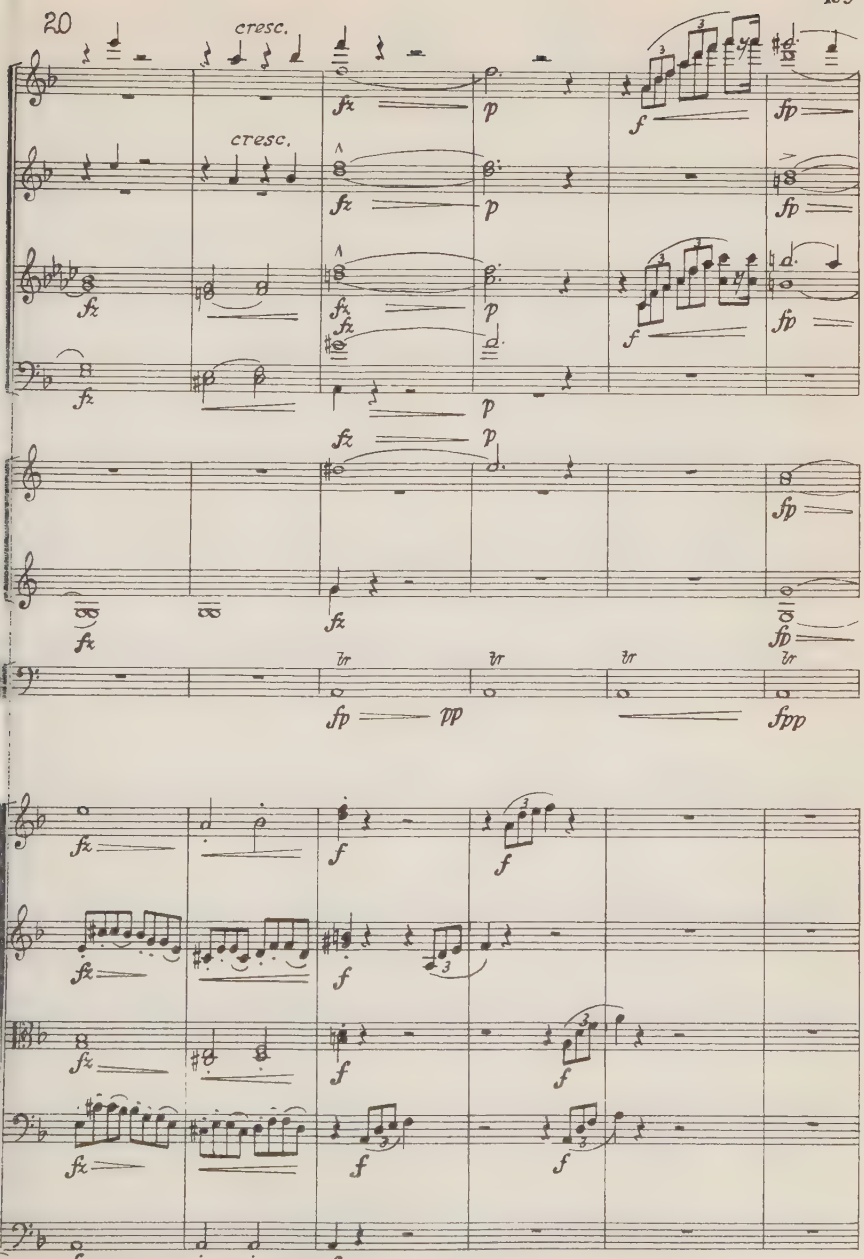

Fl.
Ob.
Clar. (A)
Fg.
a2
(F)
Cor.
(D)
Trbe. (C)
Timp.
Vl.
Va.
Vc.
Cb.

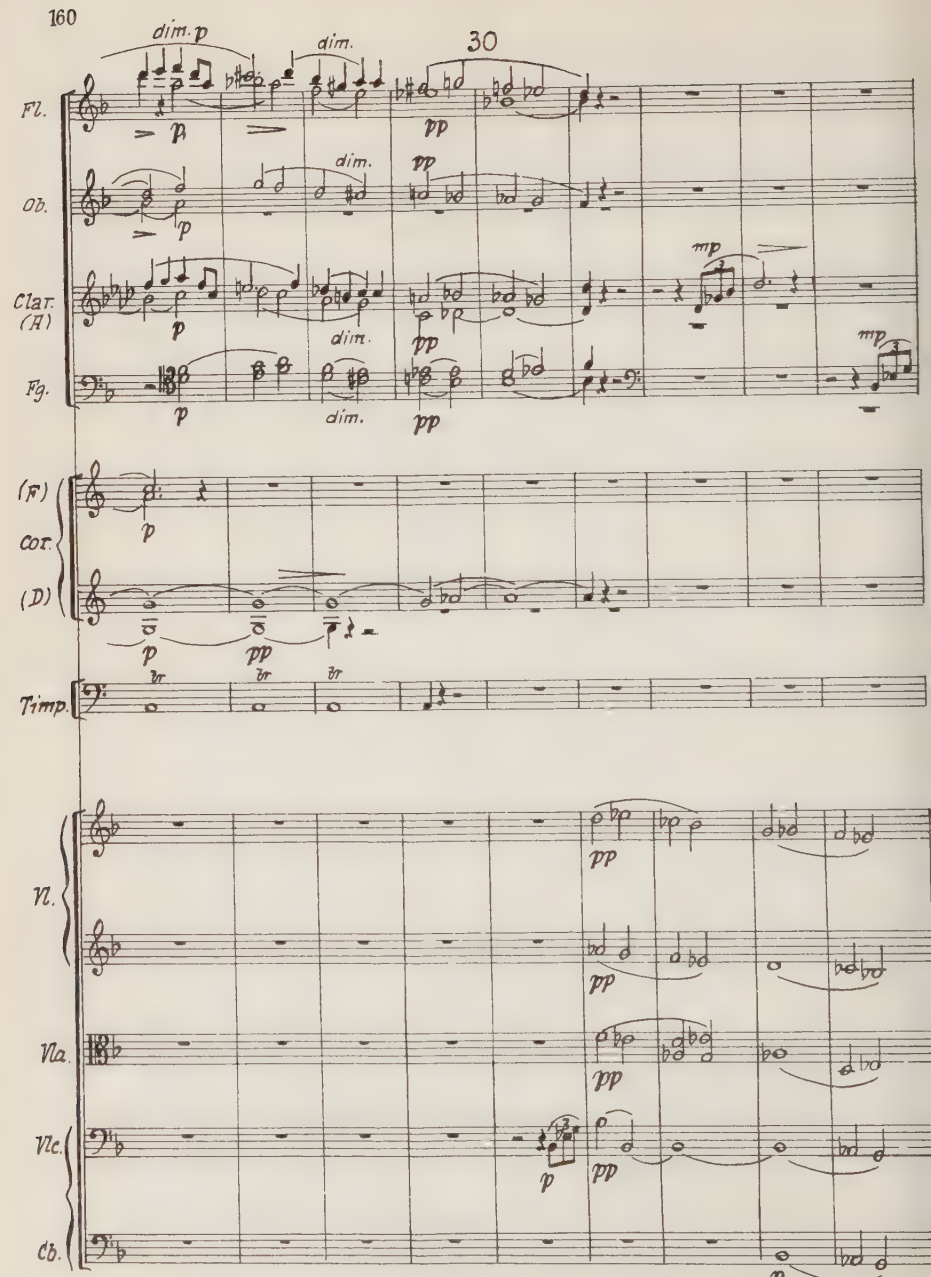


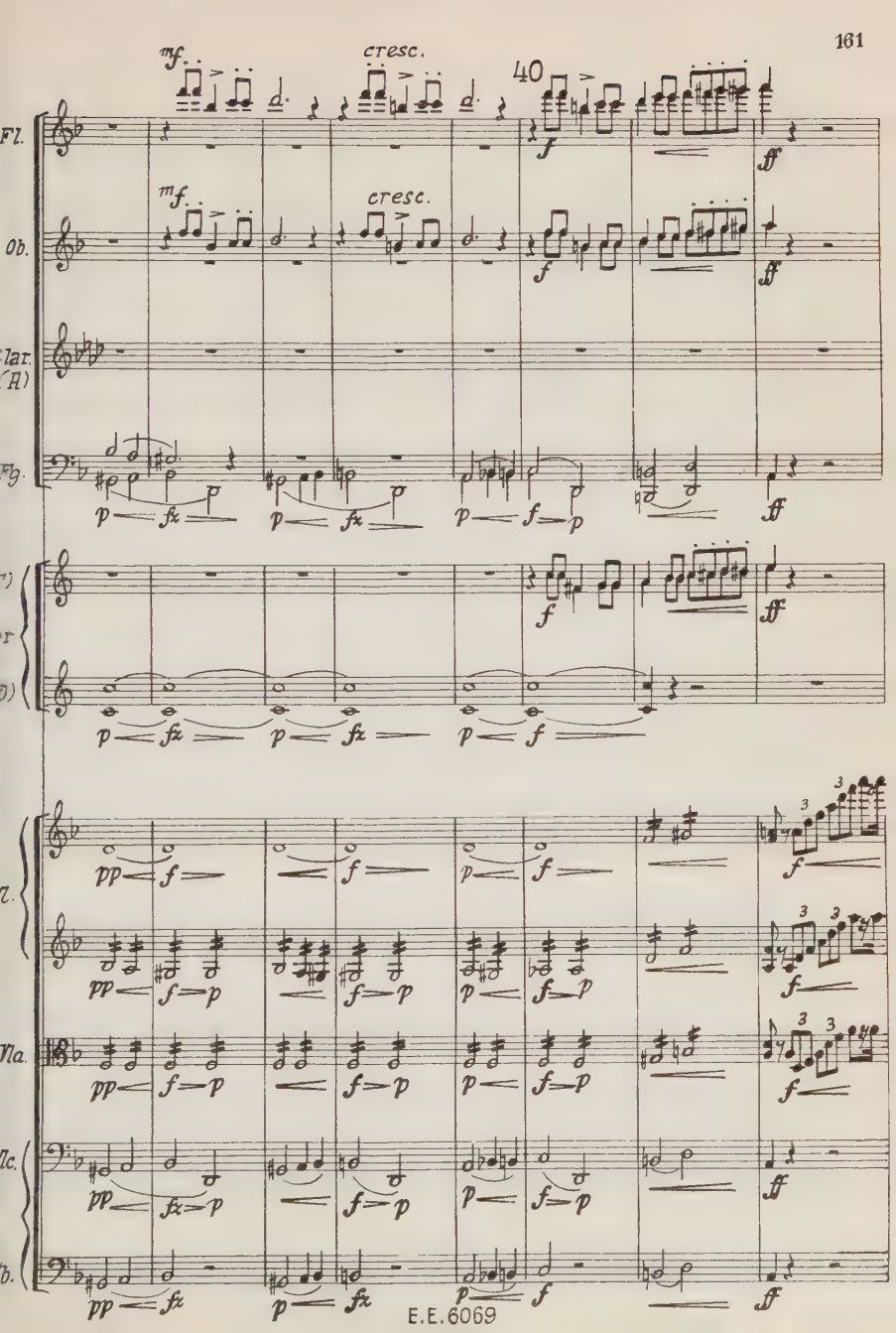

a2
Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Trbe (C)
Timp.
Vl.
Va.
Vc.
Cb.
fz

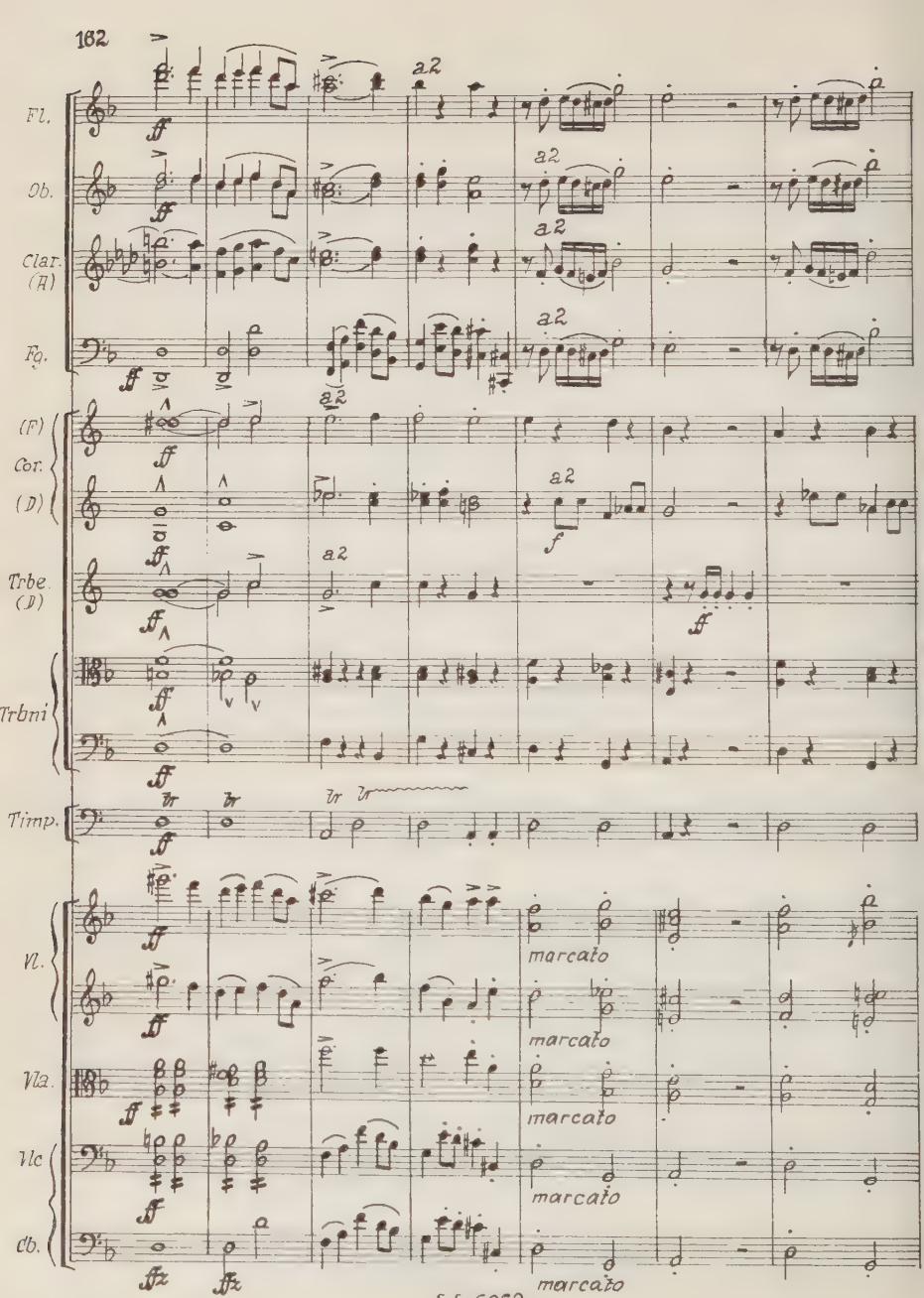
IV. FINALE

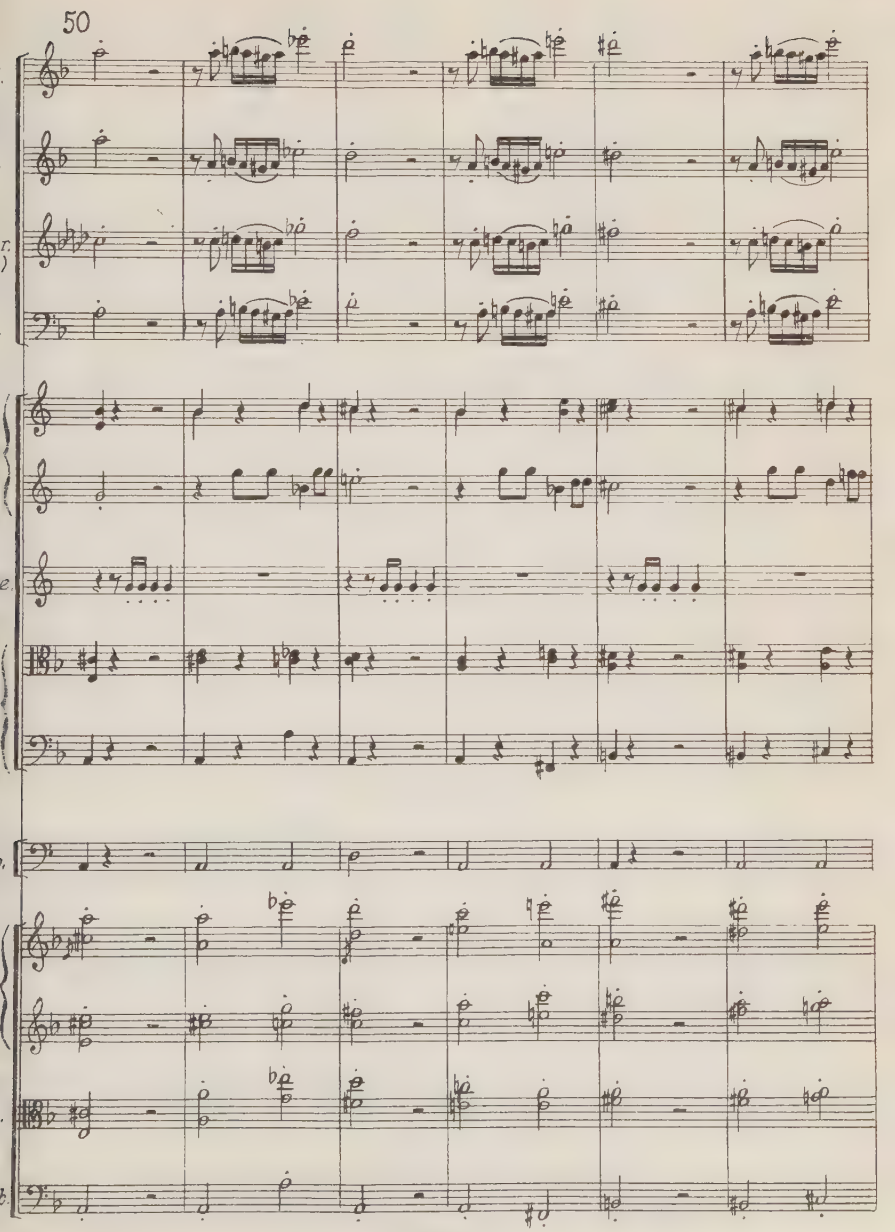

Allegro. M.M. ♩= 100
10
Flauti
Oboi
larinetti in A
Fagotti
I. II. in F
Corni
IV. in D
Trombe in D
omboni
impani in D. A.
Allegro. M.M. ♩= 100
iolino I
olino II
Viola
olloncello
ontra-basso
espressivo
Allegro. M.M. ♩= 100
E.E. 6069

poco a poco crescendo
Fl.
Ob.
Clar. (A)
Fg.
Tr.
Cor. (D)
Timp.
Vl.
Vla.
Vc.
Cb.
p
fz
fp
pp
sfp
poco a poco crescendo


20
cresc.
cresc.
fz
p
f
fp
fz
p
fz
p
fz
p
fz
fp
fz
fz
fp
fz
fz
fp
fz


30
dim. p
dim.
Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Timp.
Vl.
Vla.
Vc.
Cb.
p
pp
mp
dim.
tr


40
mf
cresc.
Fl.
Ob.
Clar. (A)
Fg.
Vl.
Va.
Vc.
Cb.


Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Trbe. (D)
Trbni
Timp.
Vl.
Vla.
Vlc
Cb.
a2
marcato


50

60

Fl.

Ob.

Clar. (A)

Fg.

(F) Cor. (D)

Trbe (D)

Trbni.

Timp.

V.

Va

Vc.

Cb.

ff

tr

70 22

rit. in tempo

f

f

f

f

f

f

mp.

f

rit. in tempo

ff marcato

ff

ff

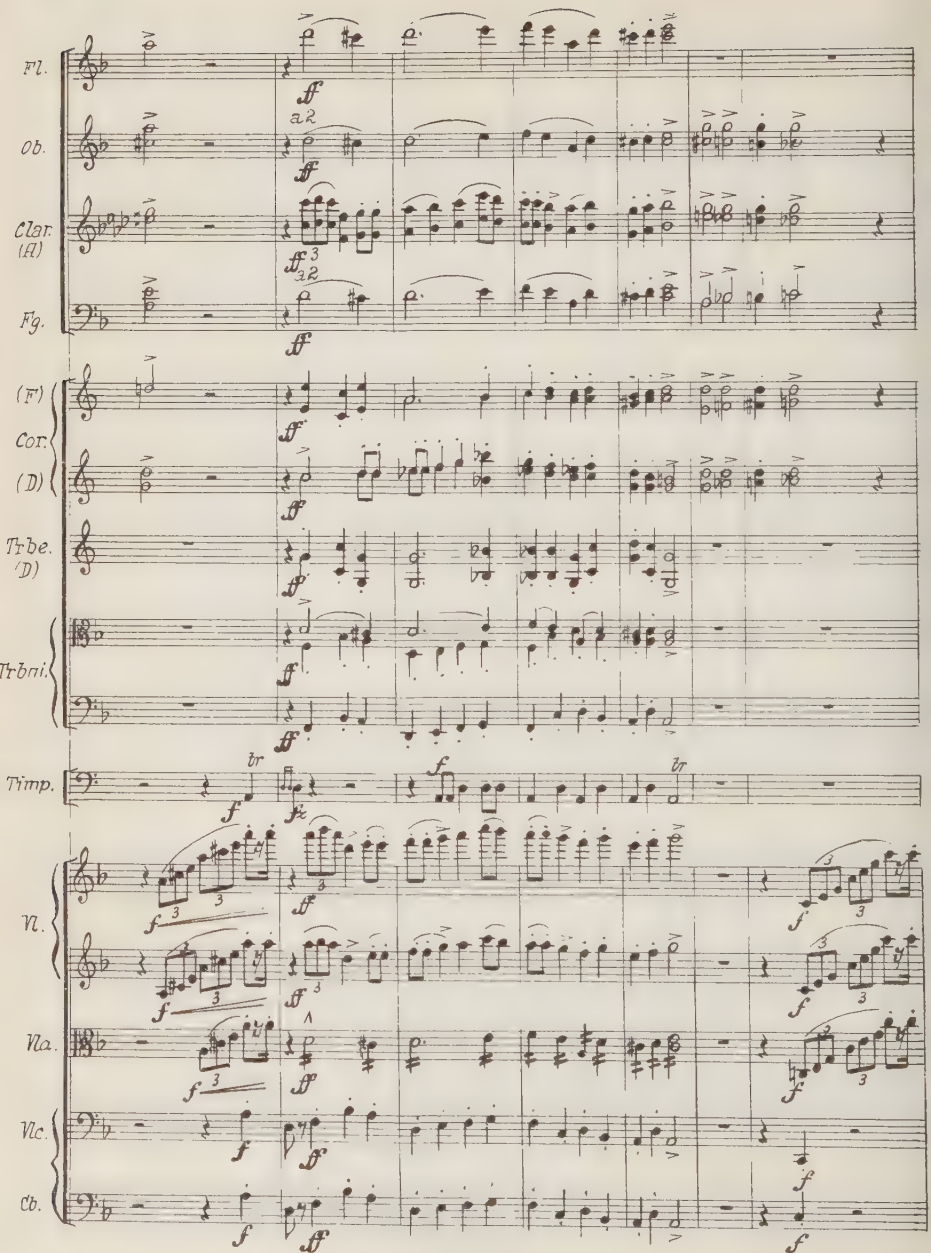
rit. in tempo

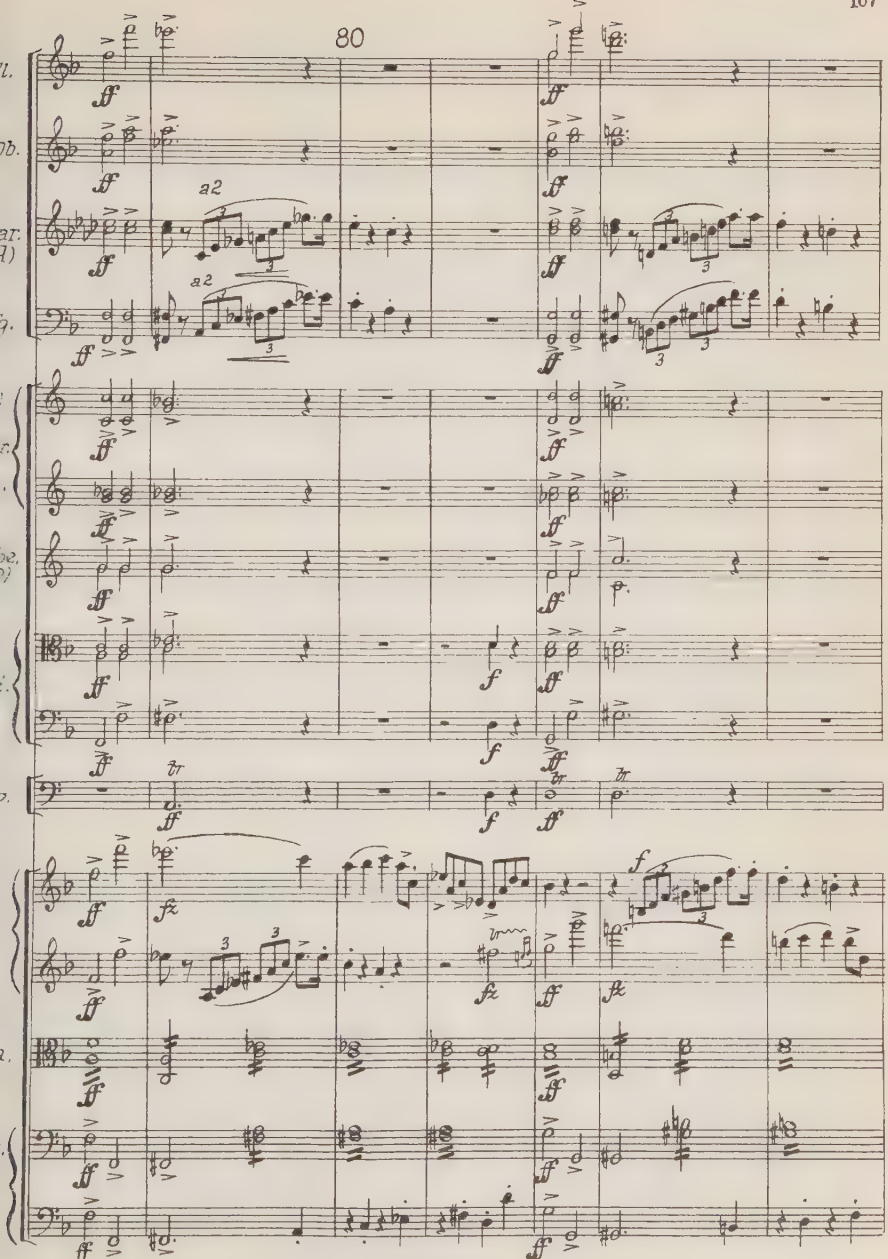
ff

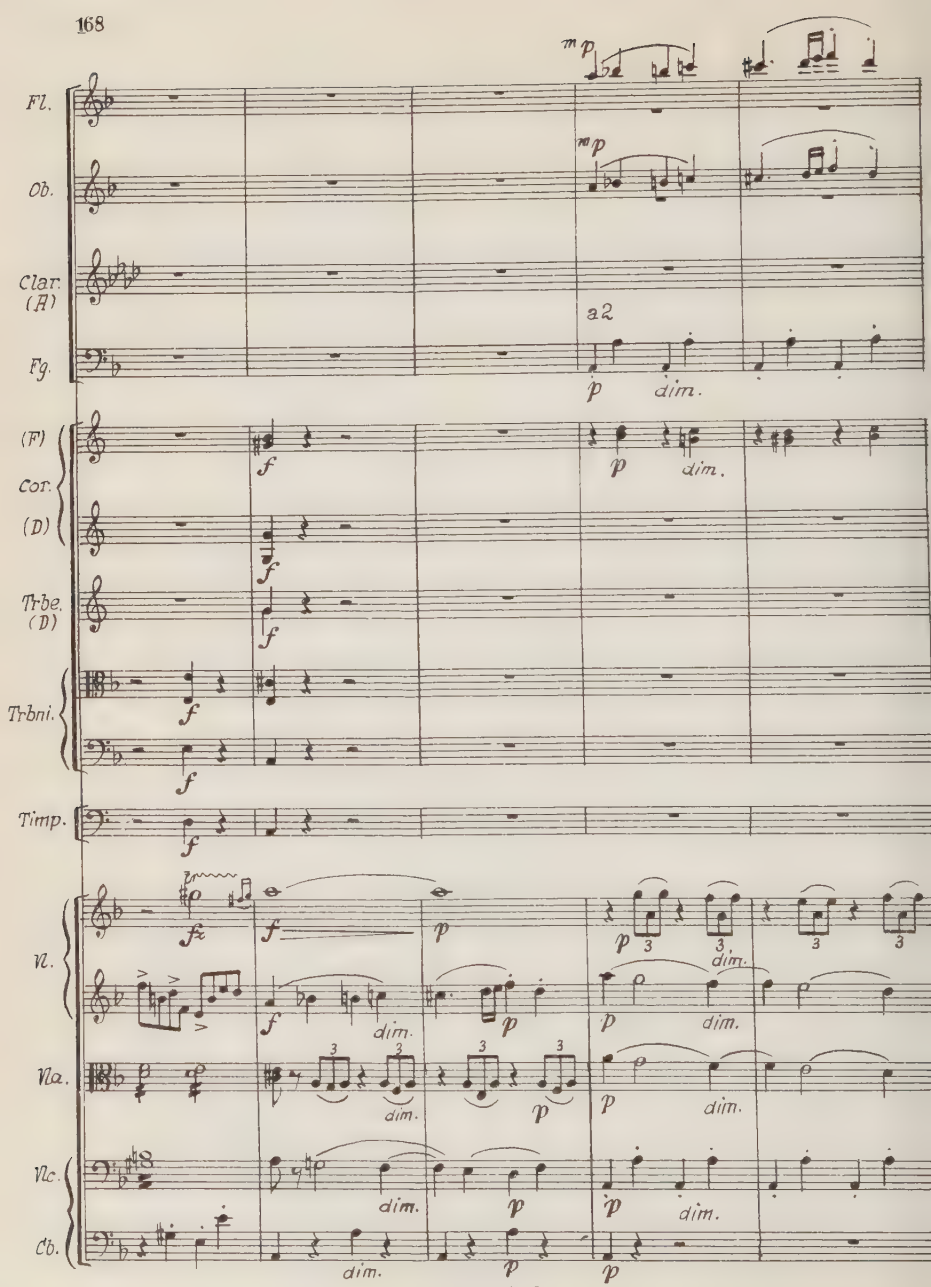
rit. in tempo

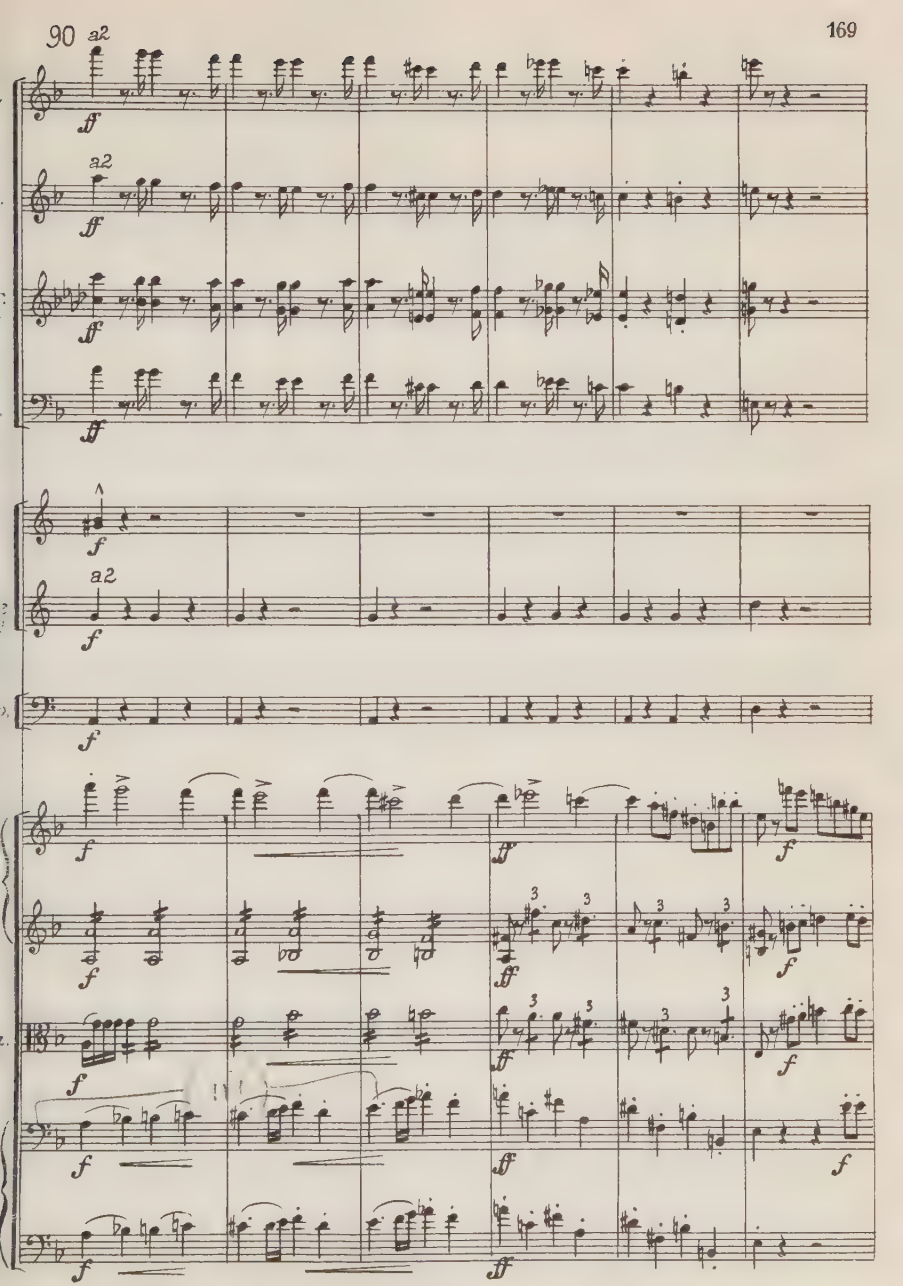
ff

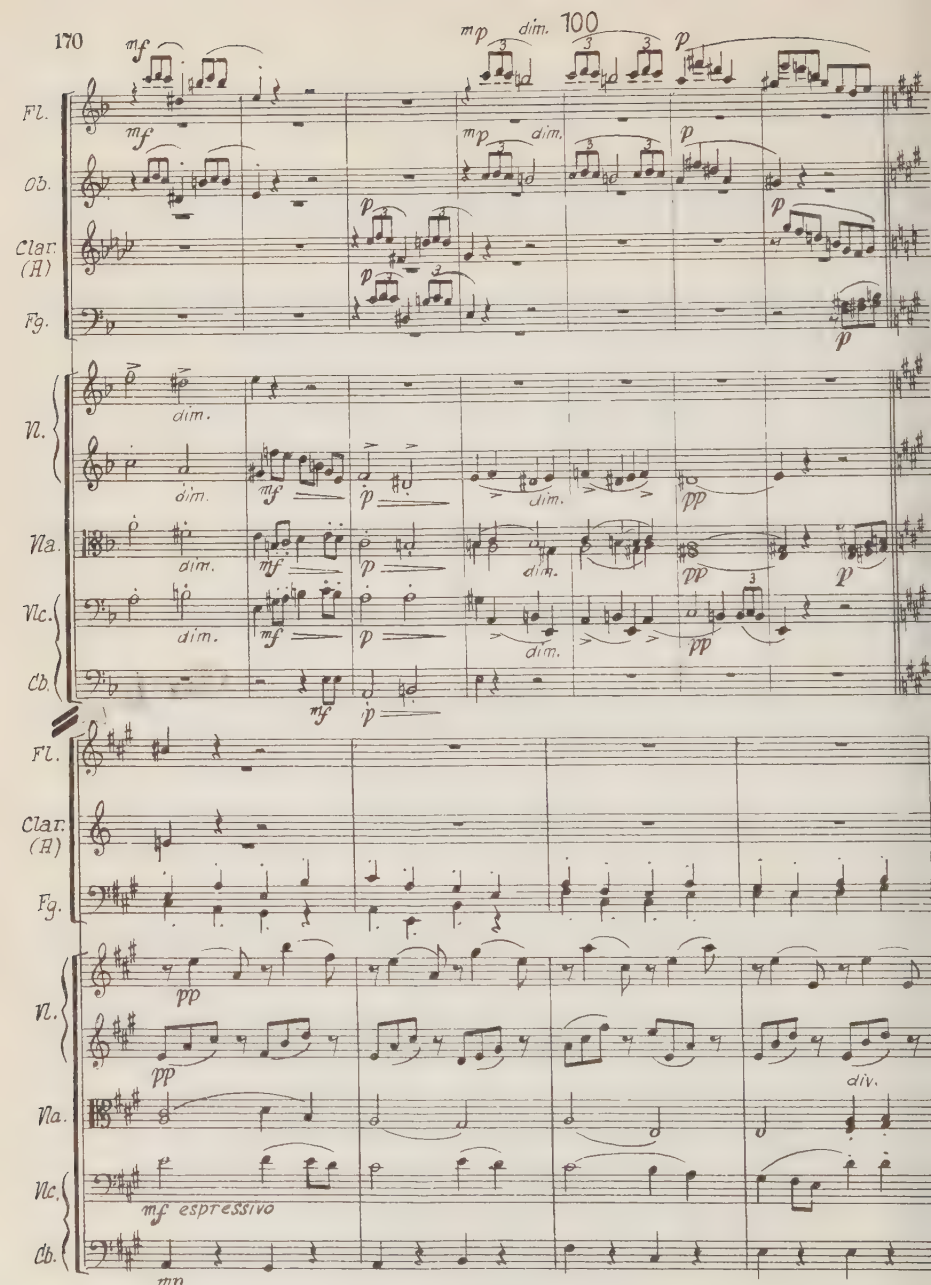
ff

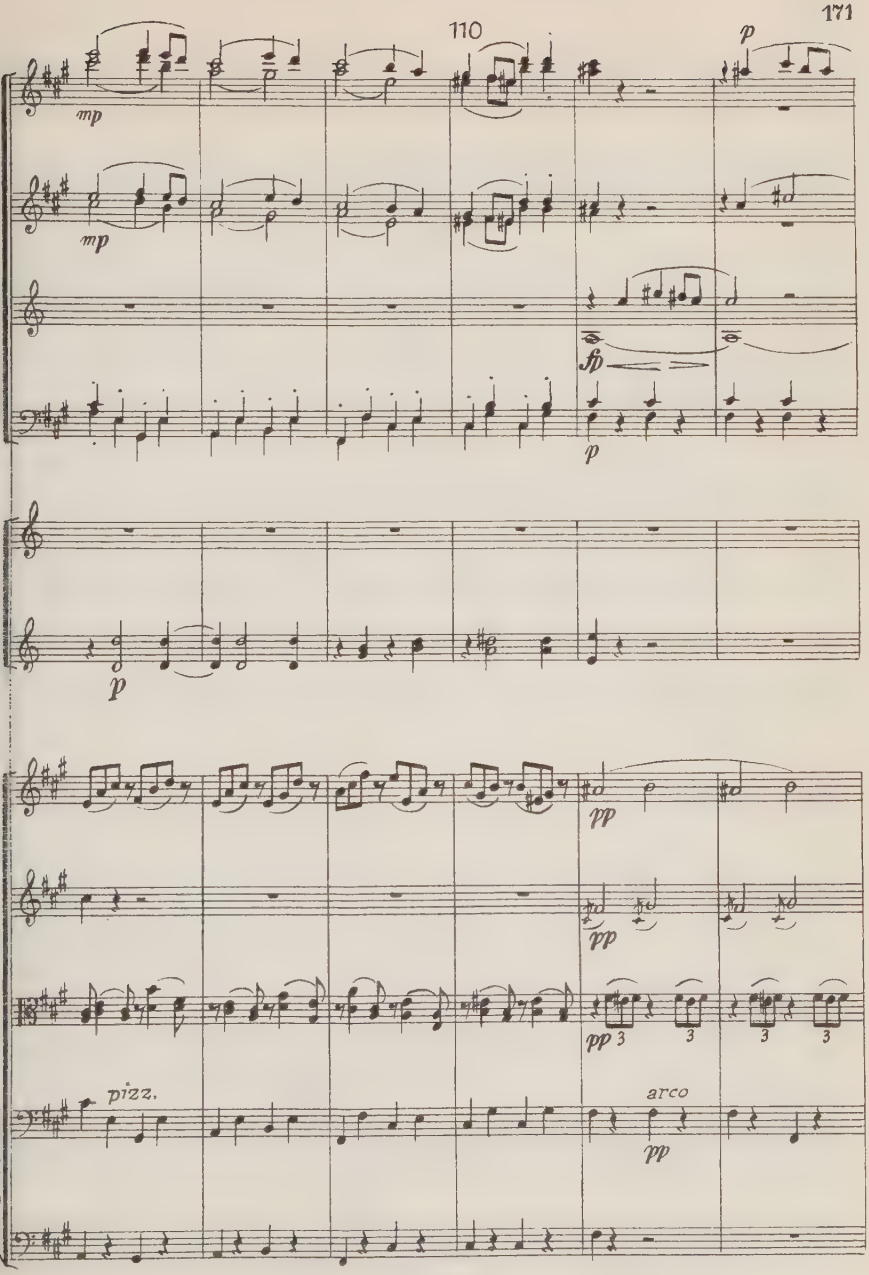

Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Trbe. (D)
Trbni.
Timp.
Vl.
Va.
Vc.
Cb.
ff
a2
f
tr

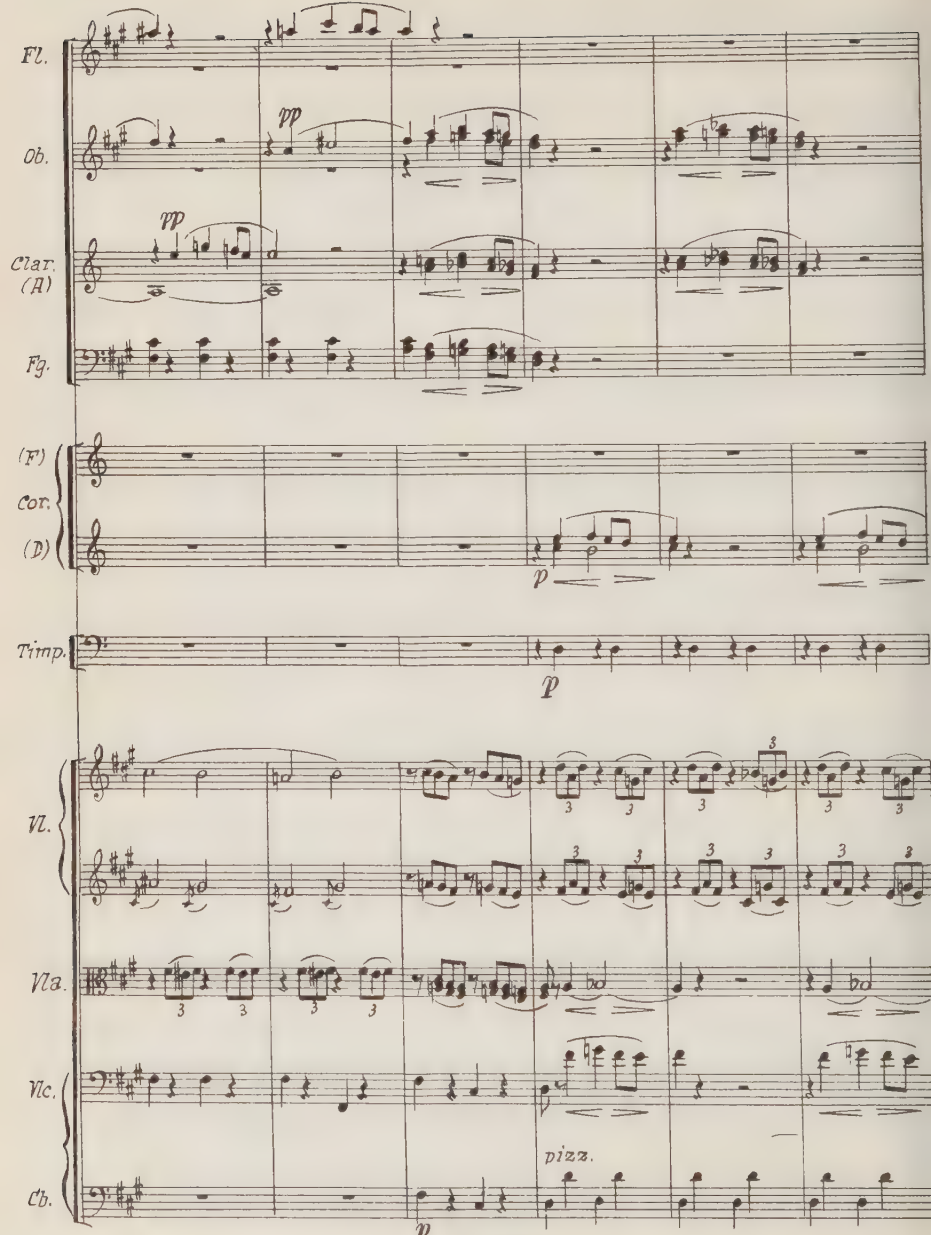

80
a2
a2

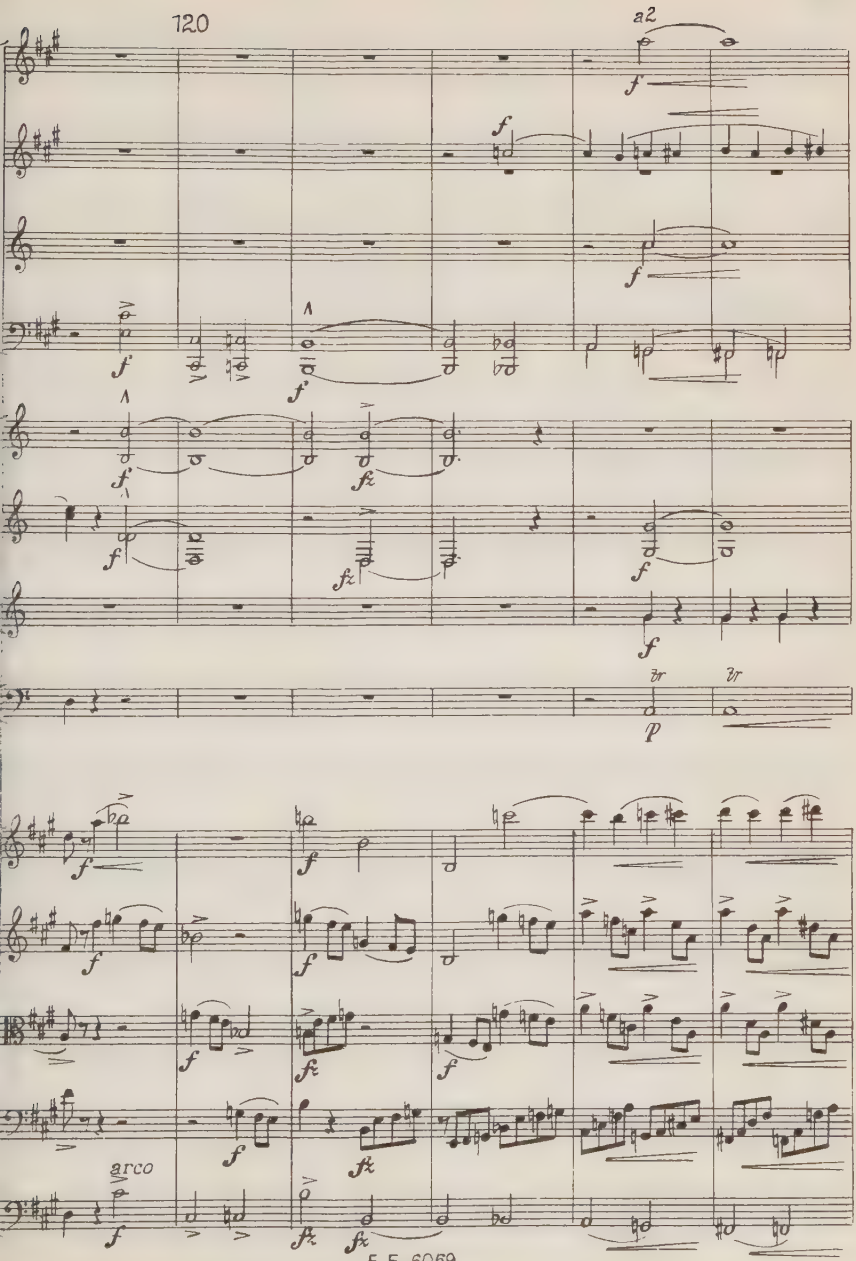

Fl.
Ob.
Clar. (A)
Fg.
a2
(F)
Cor.
(D)
Trbe. (D)
Trbni.
Timp.
Vl.
Va.
Vc.
Cb.
dim.

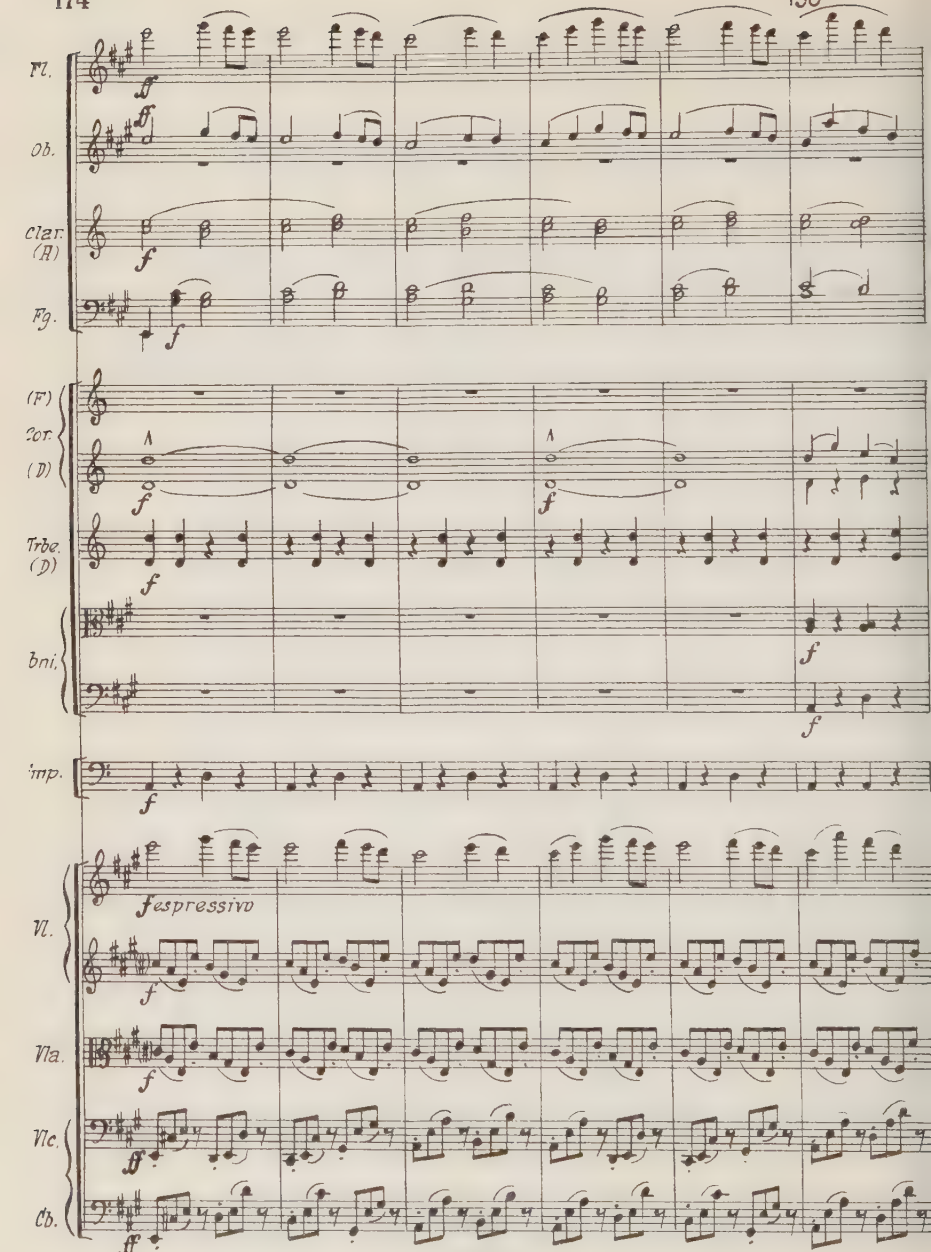

a2
ff
a2
ff
ff
ff
f
a2
f
f
f
f
ff
f
f
ff
f
f
ff
f
f
ff
f
f
ff

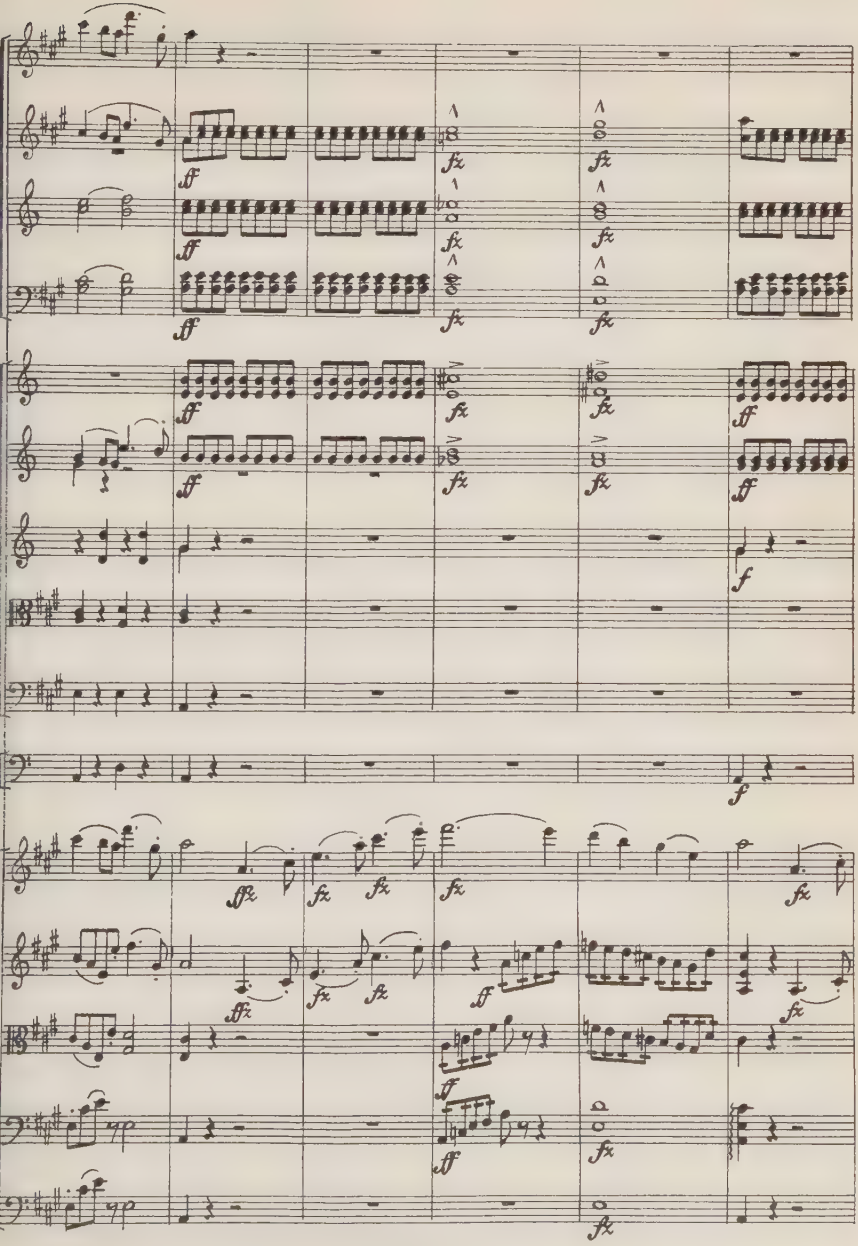

100
Fl.
Ob.
Clar. (H)
Fg.
Vl.
Va.
Vc.
Cb.
dim.
espressivo
div.


mp
mp
fp
p
p
p
pp
pp
pp
3
3
3
3
pizz.
arco
pp

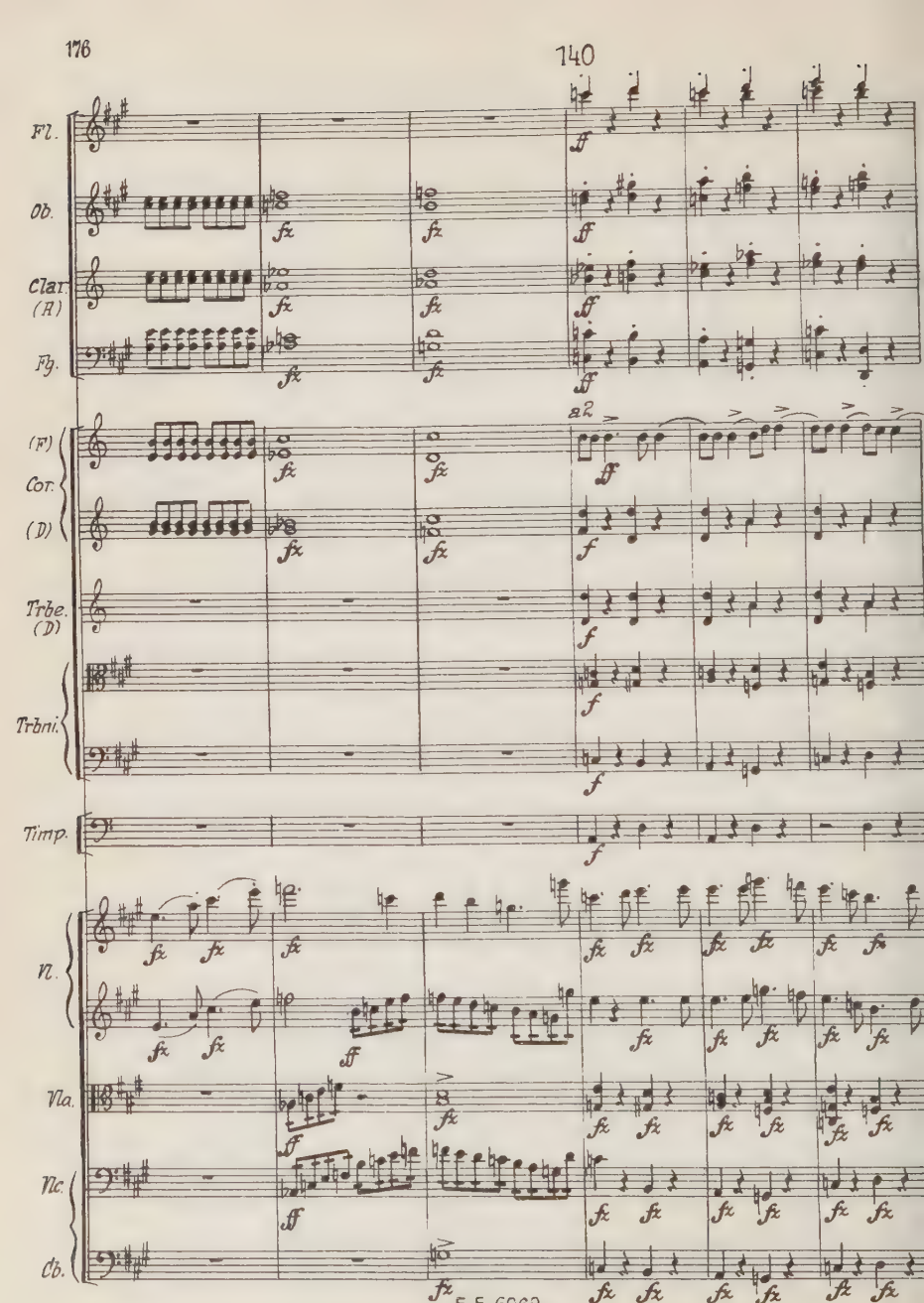

Fl.
Ob.
pp
Clar. (A)
pp
Fg.
(F)
Cor.
(D)
p
Timp.
p
Vl.
Vla.
Vc.
Cb.
pizz.
p

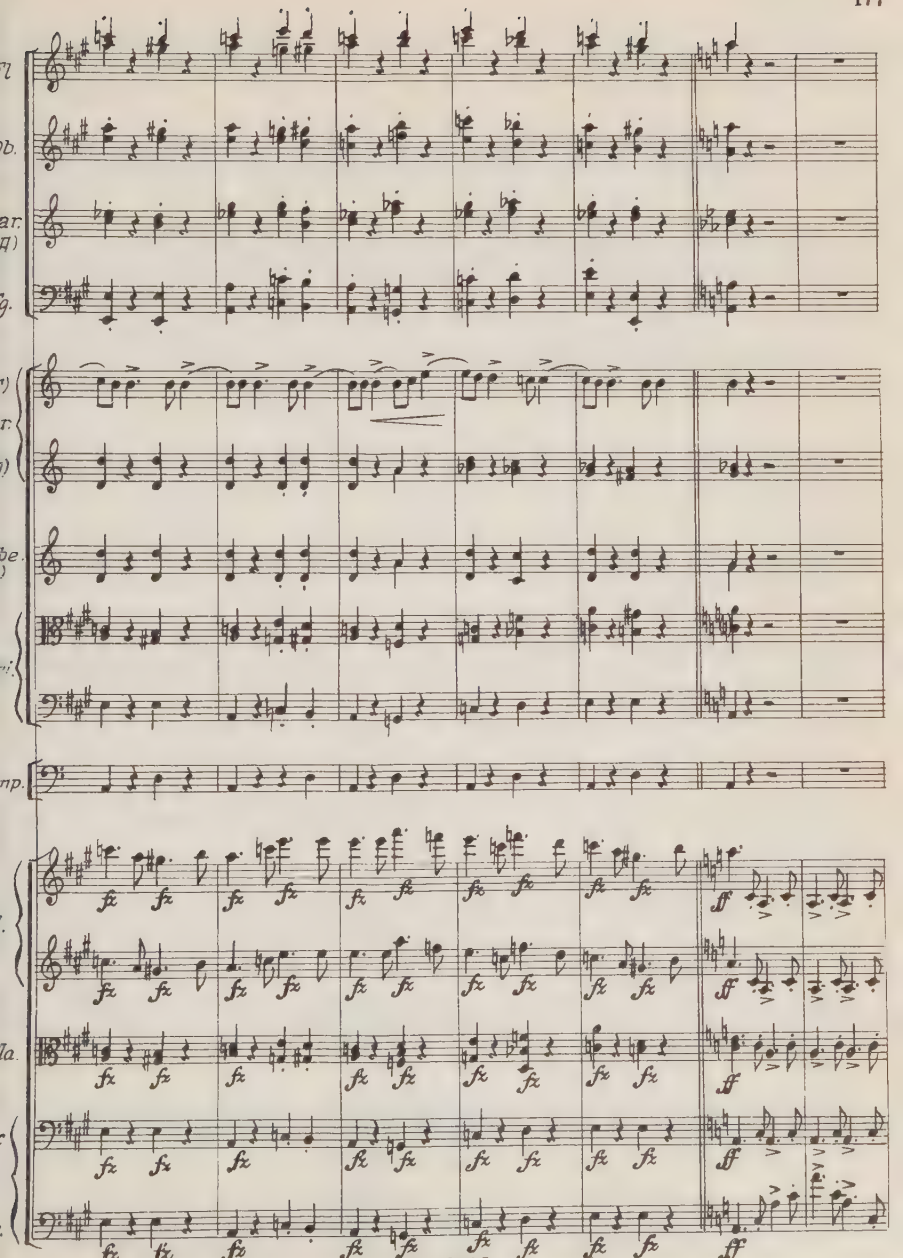

120
a2
arco


Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Trbe. (D)
Bni.
Timp.
espressivo
Vl.
Va.
Vc.
Cb.

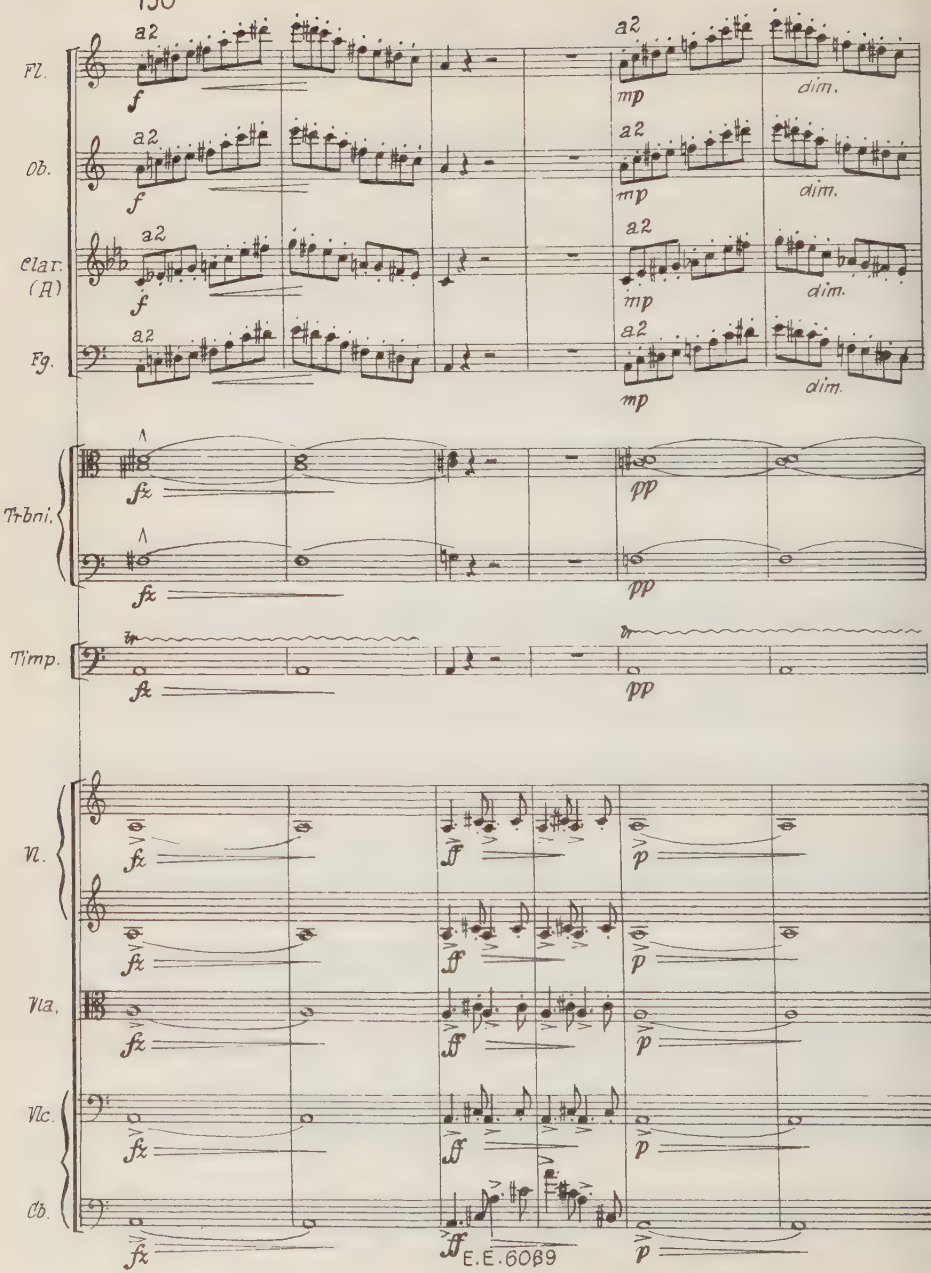

ff
fz
f
ffz

140

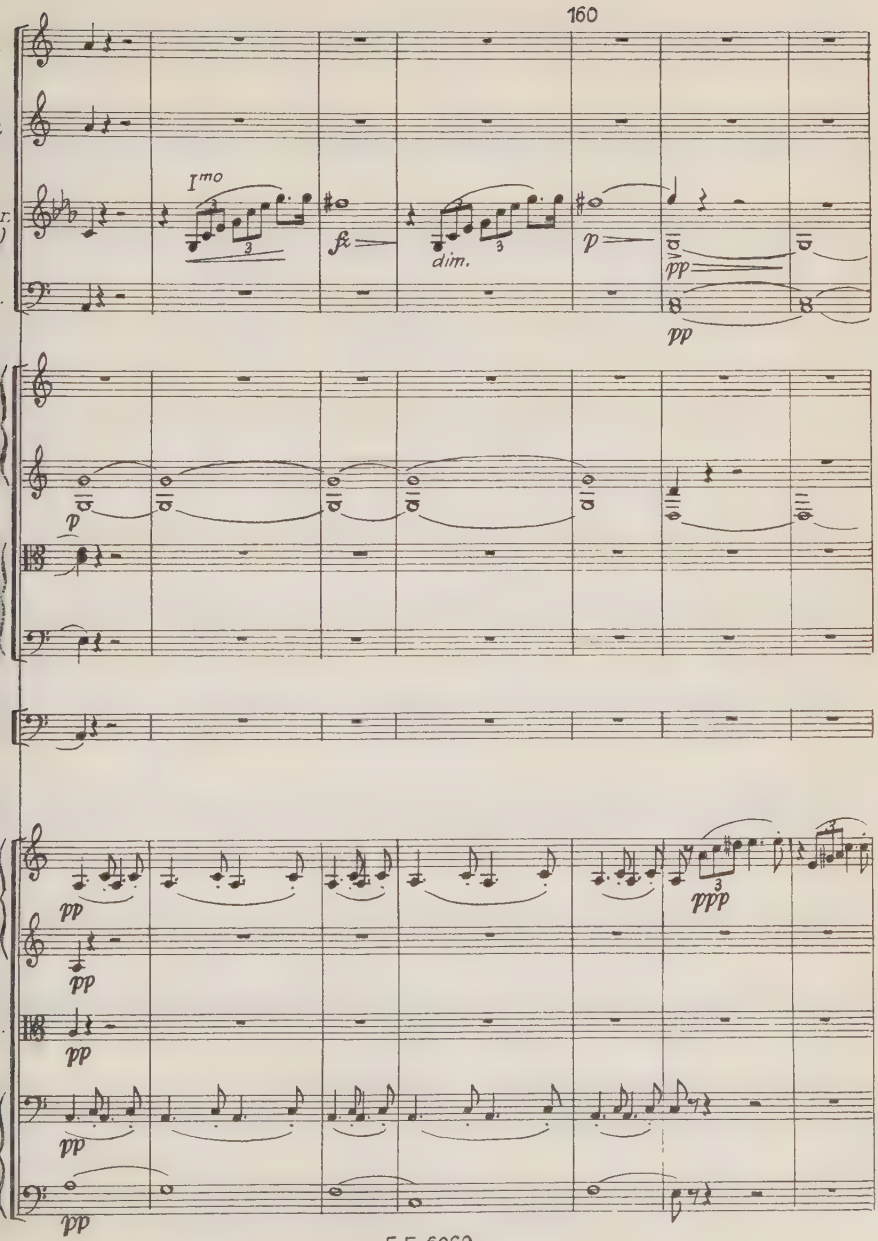


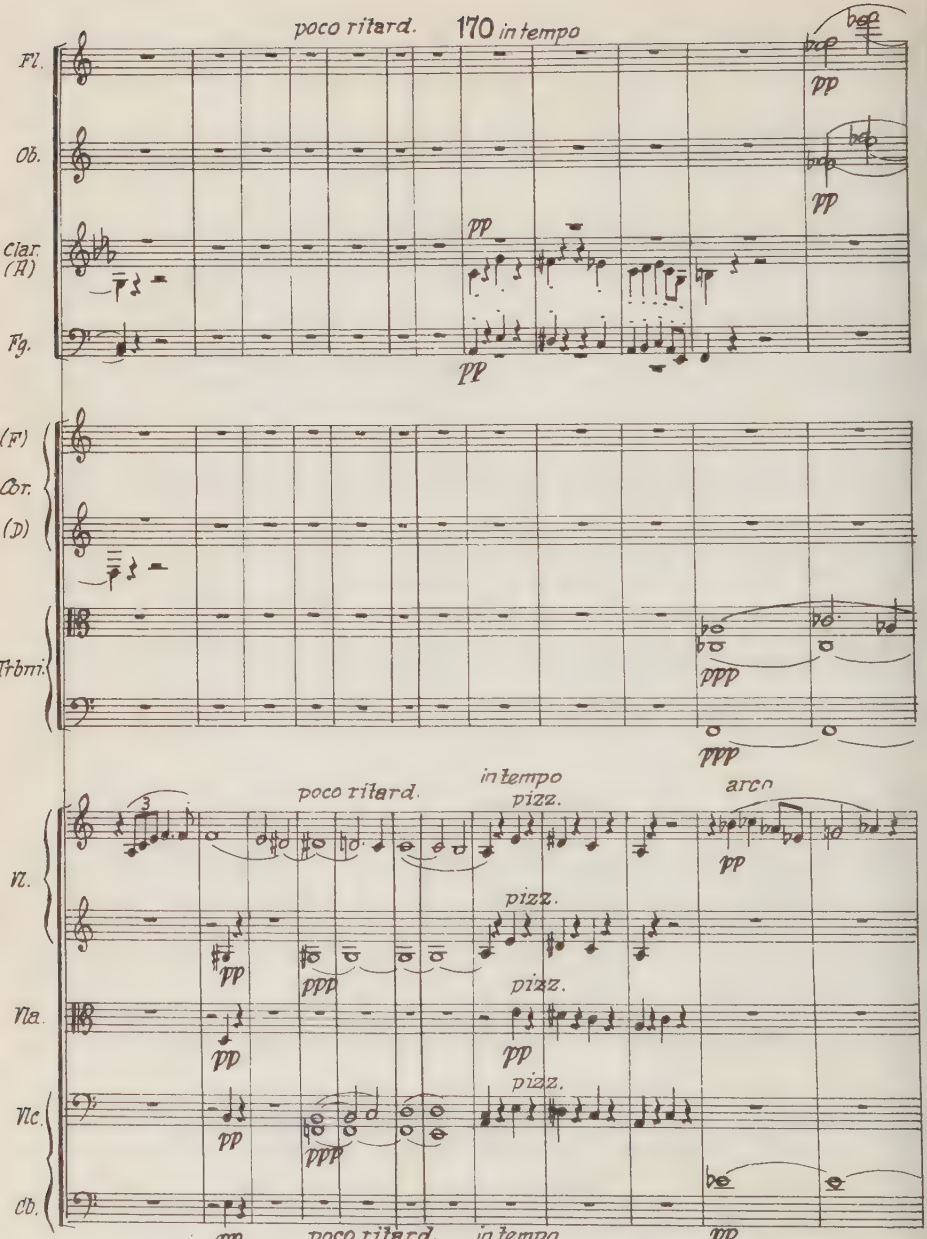


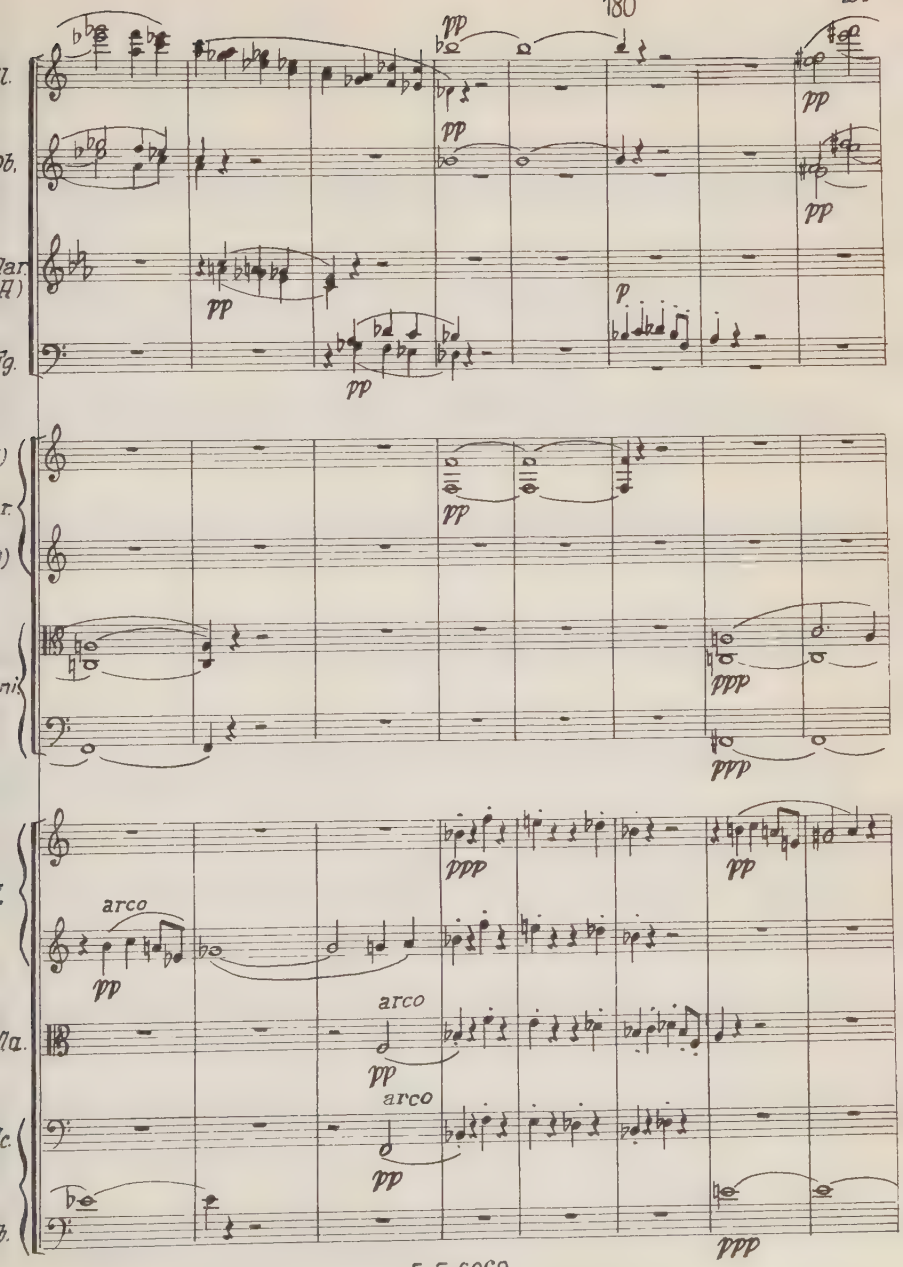
150

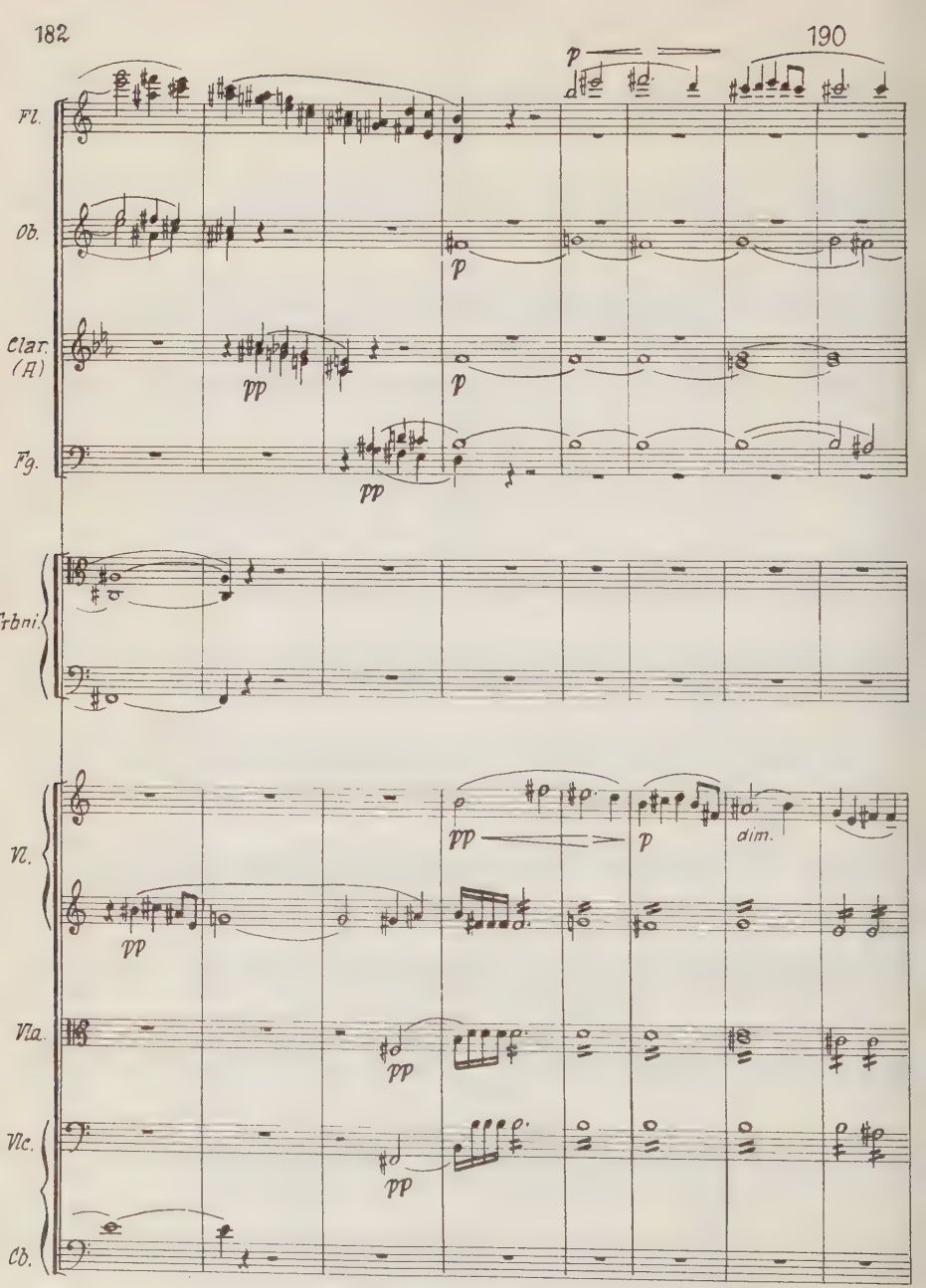


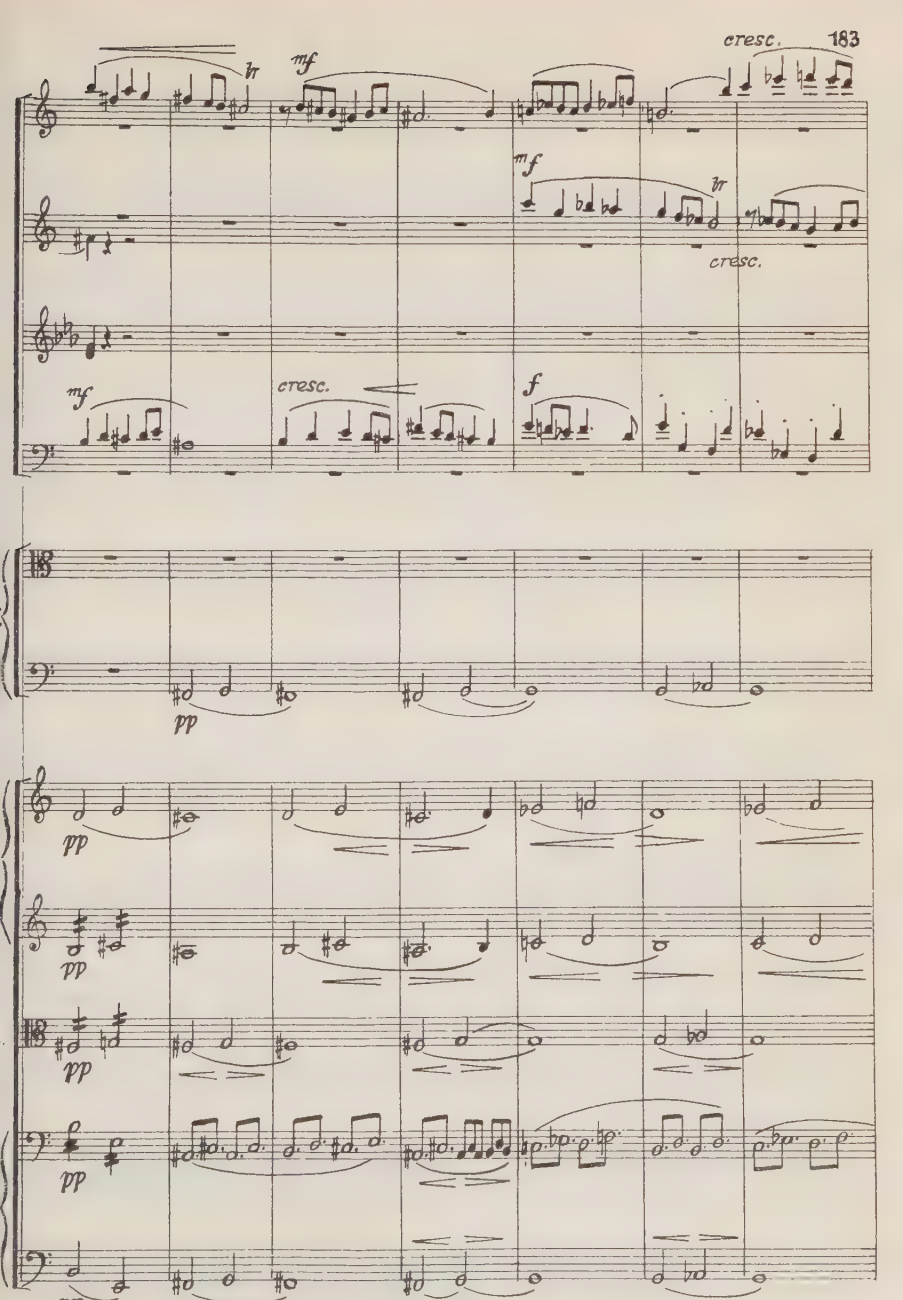
160

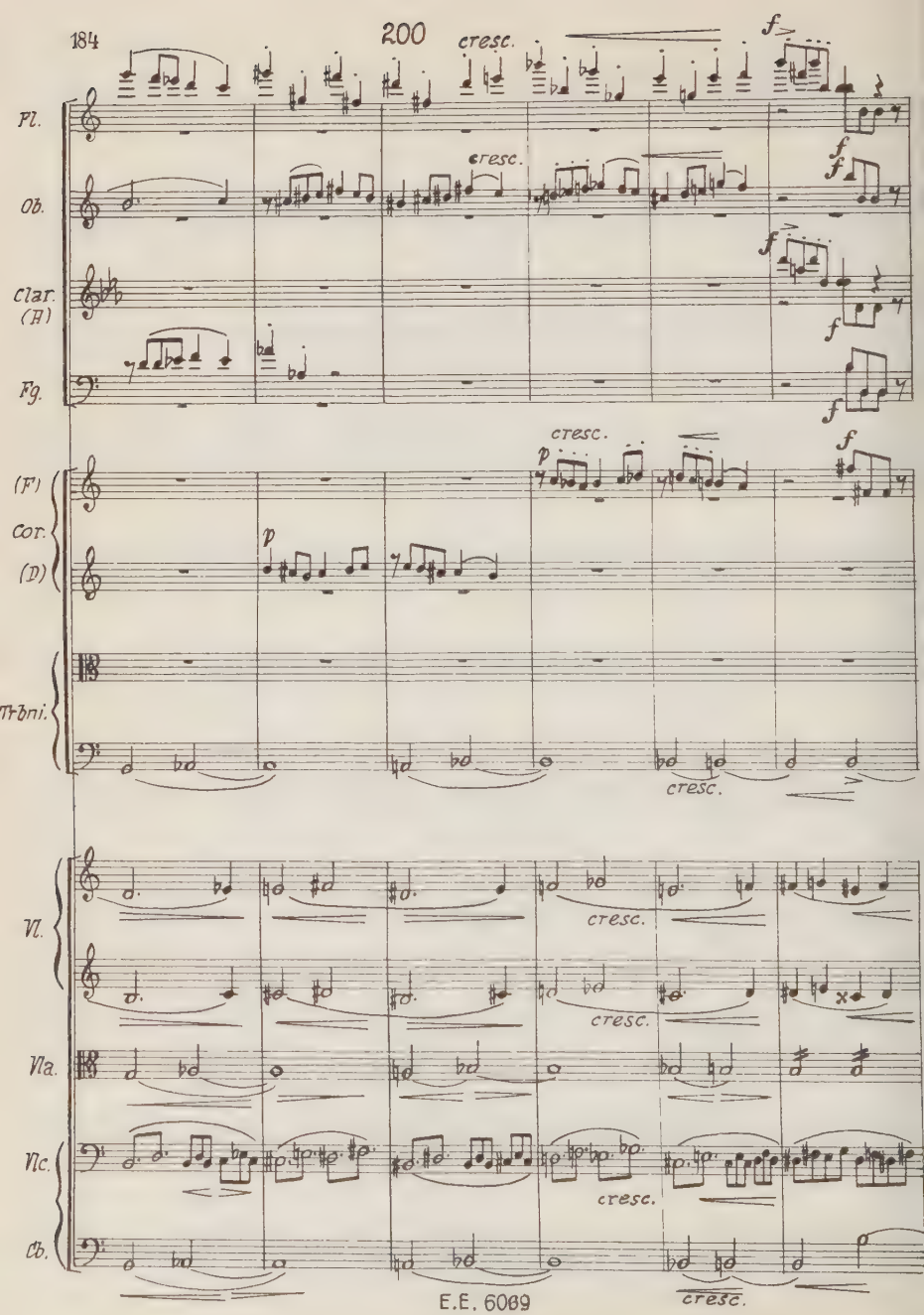


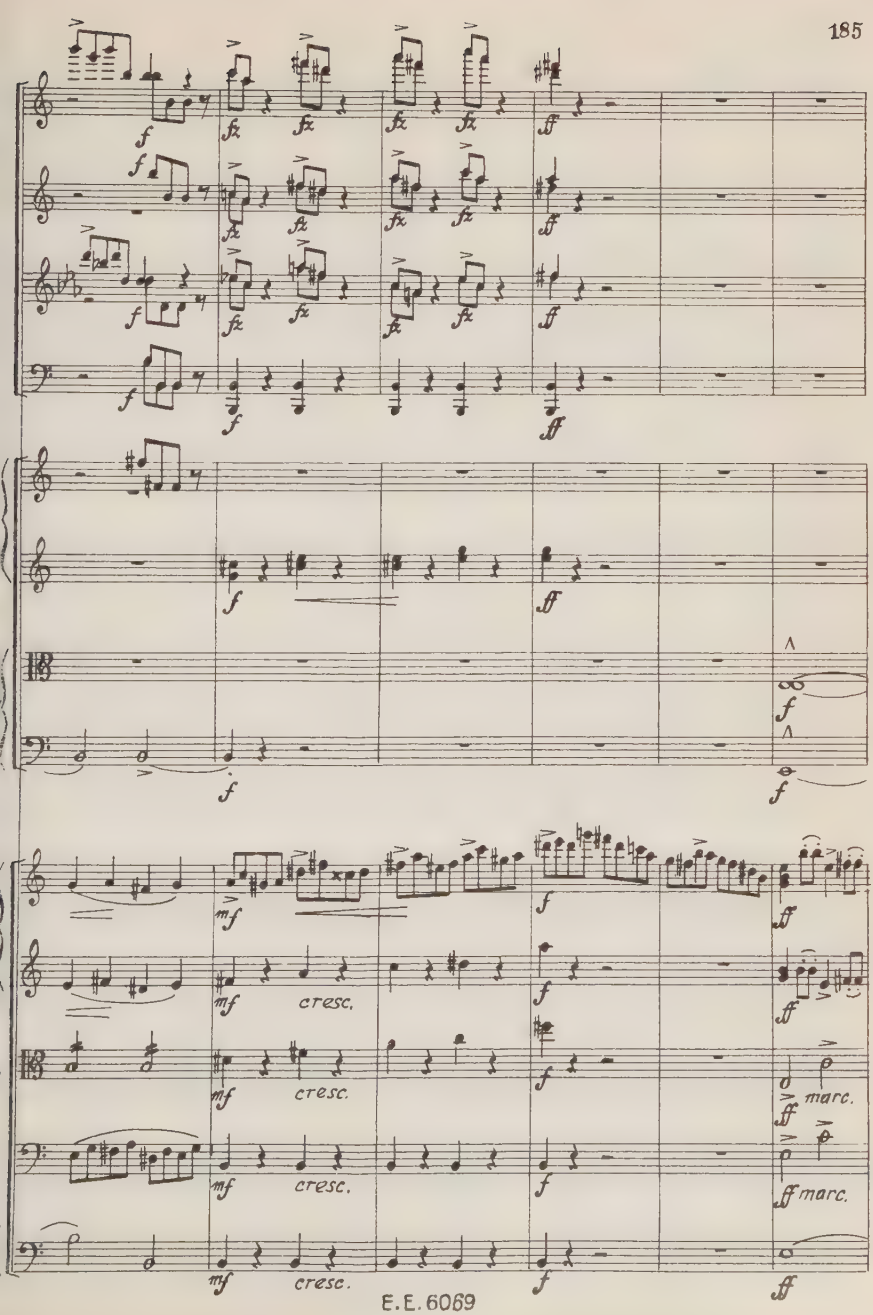

poco ritard.
170 in tempo
Fl.
Ob.
Clar. (A)
Fg.
pp
(F)
Cor.
(D)
Trbni.
ppp
poco ritard.
in tempo
pizz.
arco
Vl.
Va.
Vc.
Cb.
pizz.
poco ritard.
in tempo


pp
p
ppp
arco


Fl.
Ob.
Clar. (A)
Fg.
Trbni.
Vl.
Vla.
Vlc.
Cb.
p
pp
dim.


cresc.
tr
mf
mf
tr
cresc.
mf
cresc.
f
pp
pp
pp
pp
pp
pp


200
cresc.
f
Fl.
cresc.
f
Ob.
f
Clar. (A)
f
Fg.
cresc.
p
f
(F)
Cor.
(D)
p
Trbni.
cresc.
Vl.
cresc.
cresc.
Va.
Vc.
cresc.
Cb.
cresc.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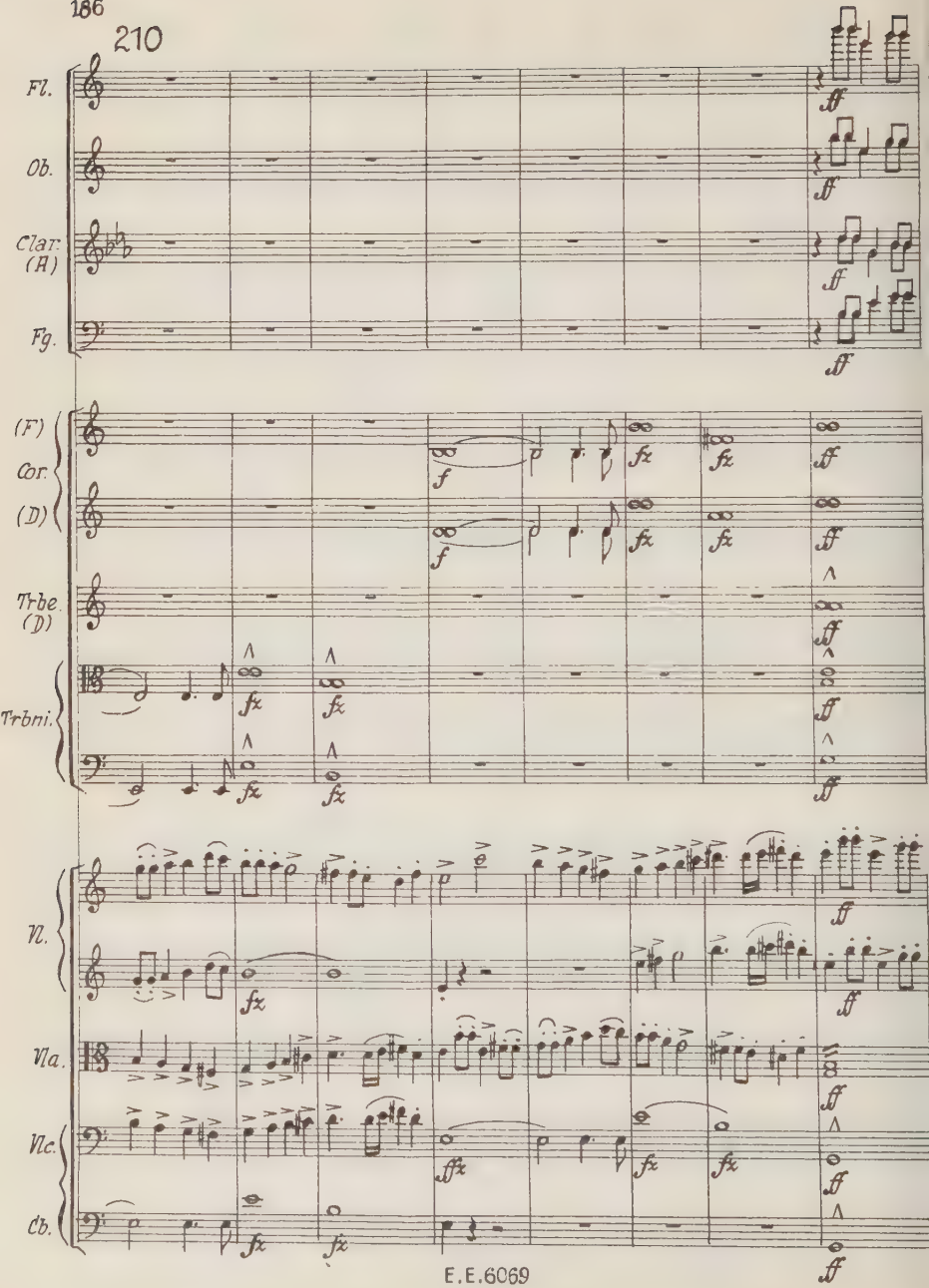
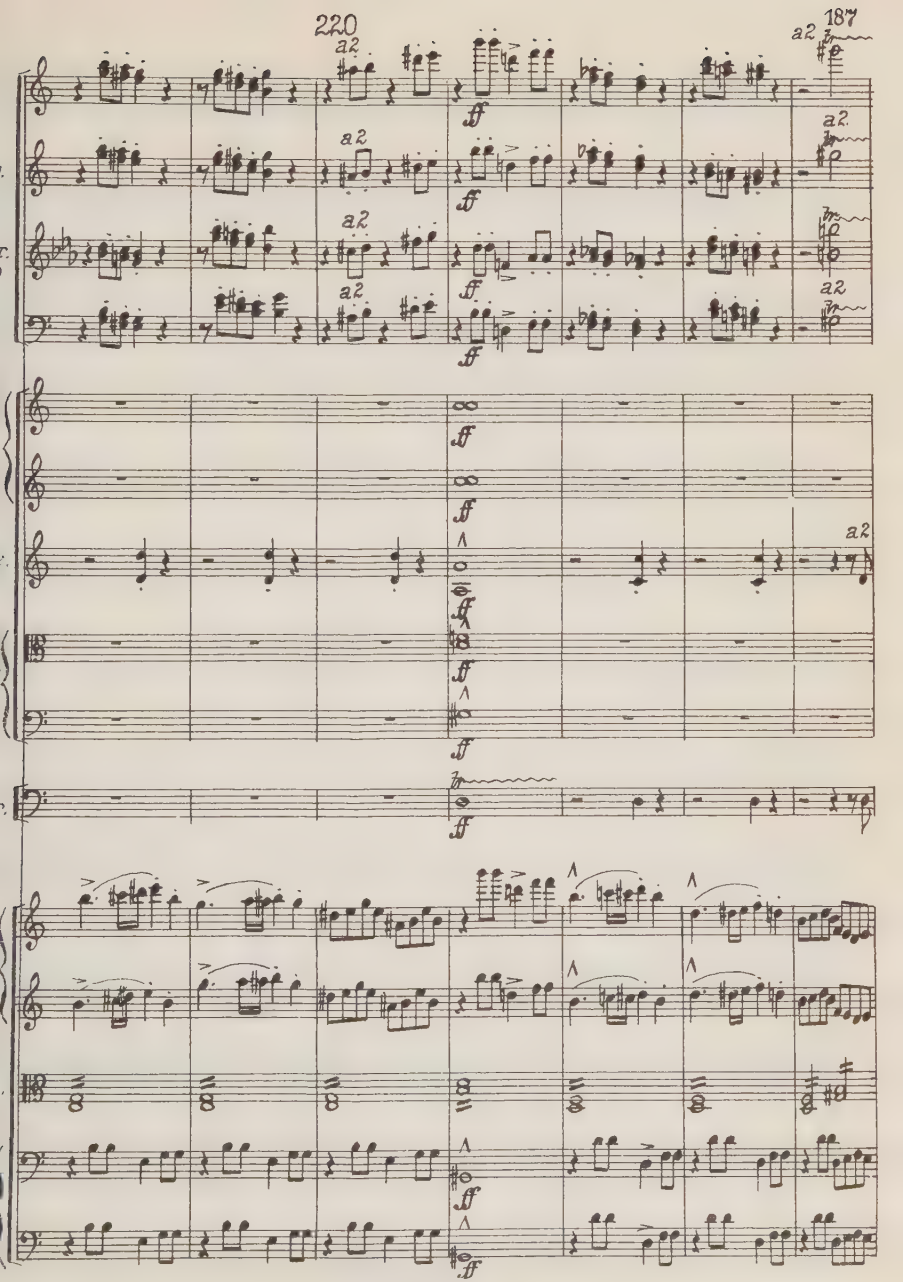
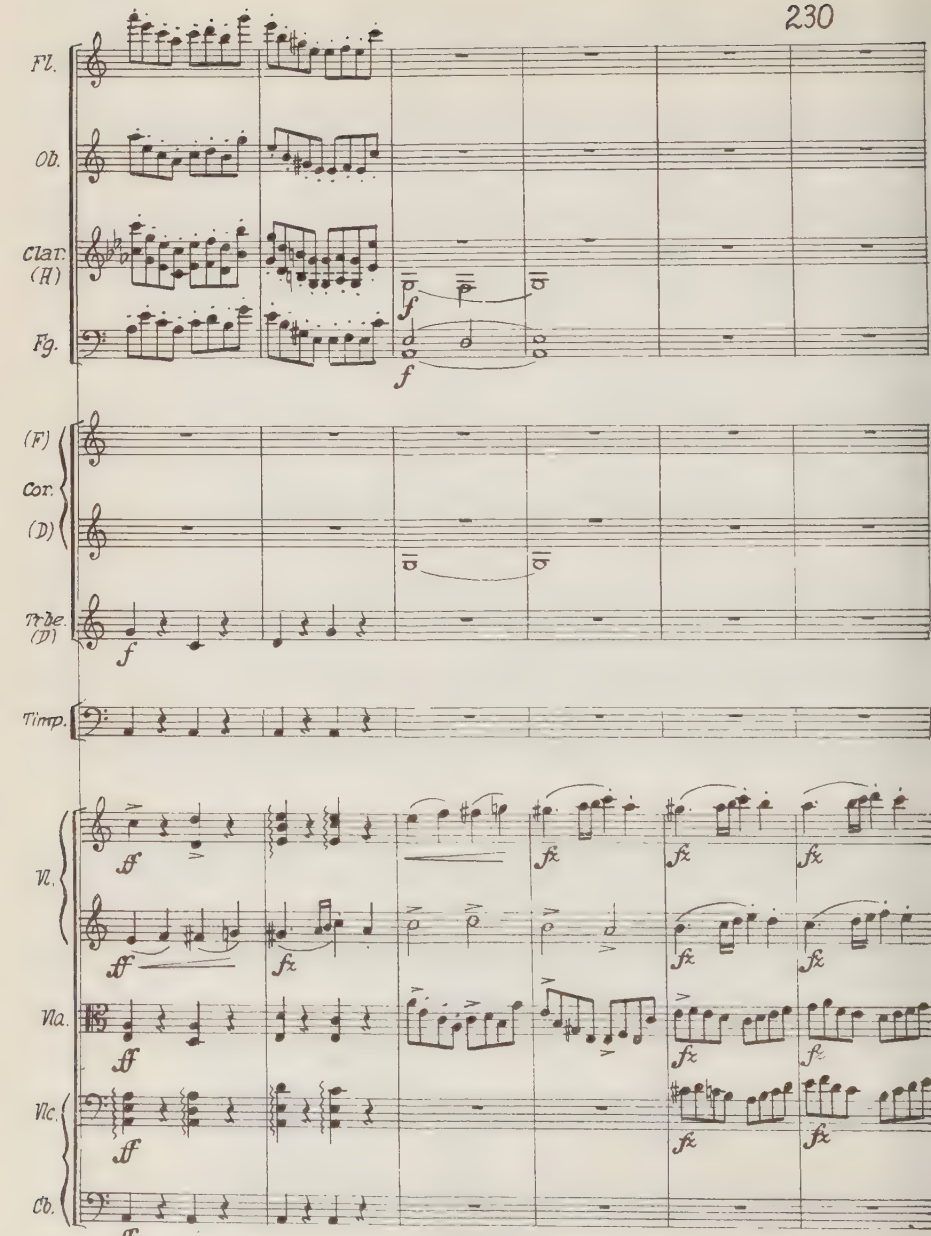
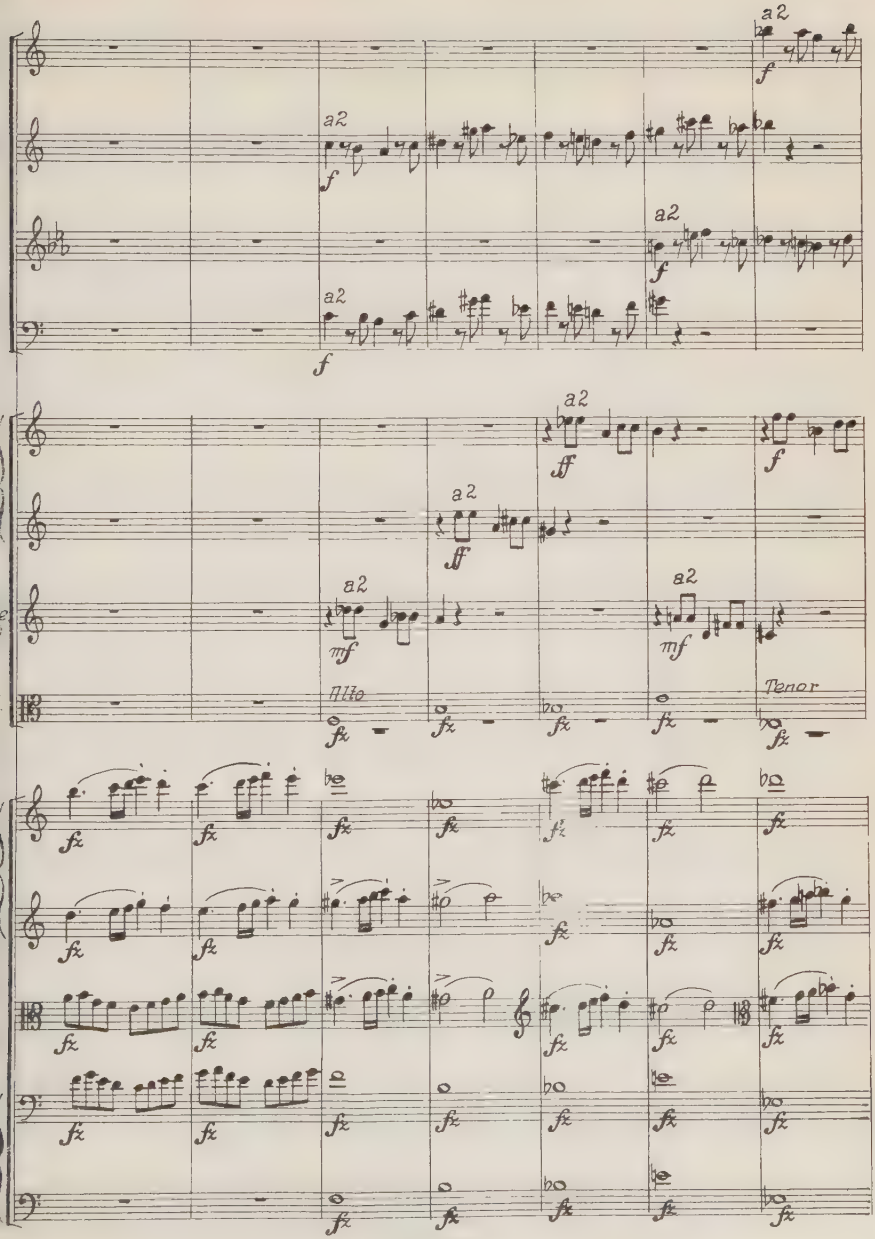
cresc.
cresc.
cresc.
marc.
marc.


210
Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Trbe. (D)
Trbni.
Vl.
Vla.
Vlc.
Cb.


a2
ff
a2
ff
a2
ff

230




a2
f
a2
f
a2
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ff
a2
ff
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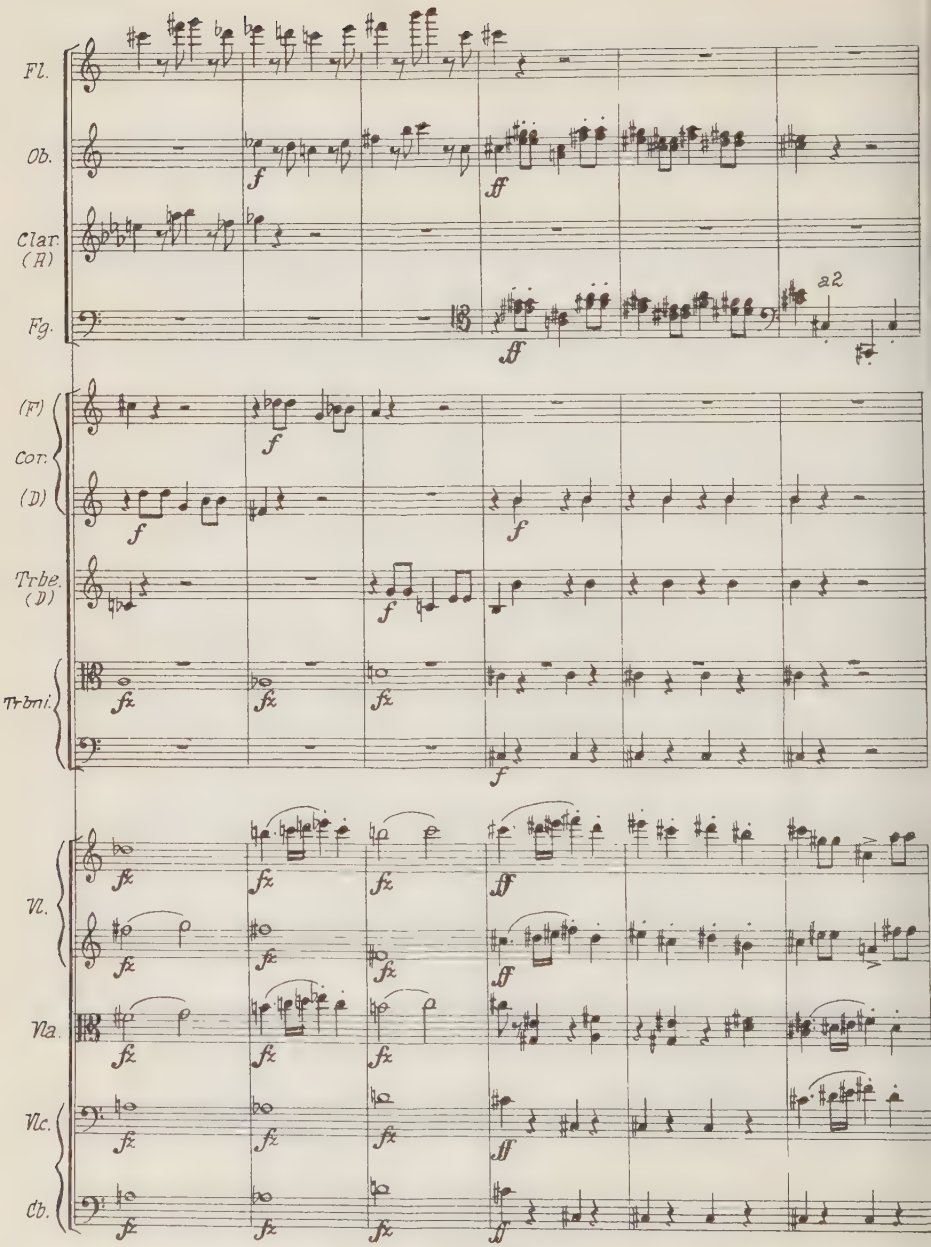
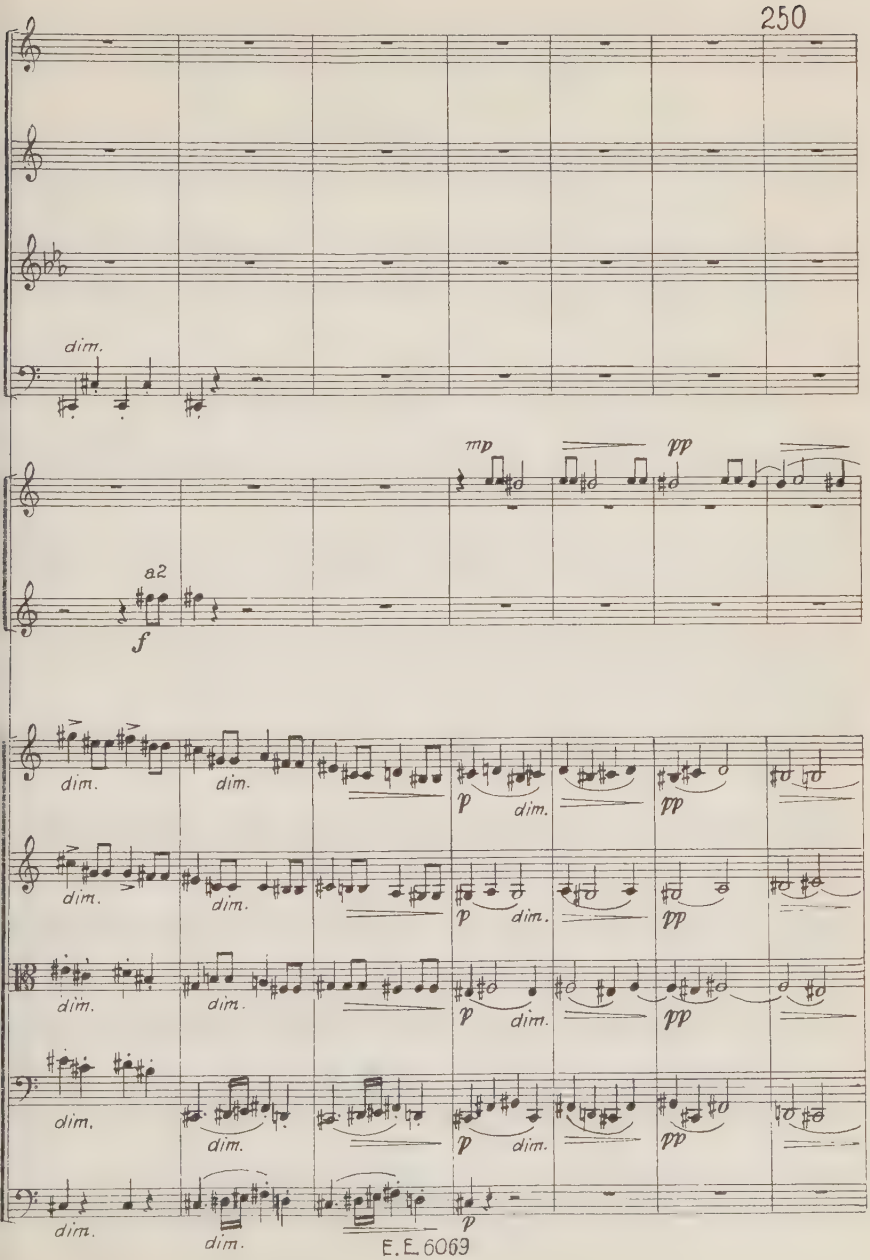
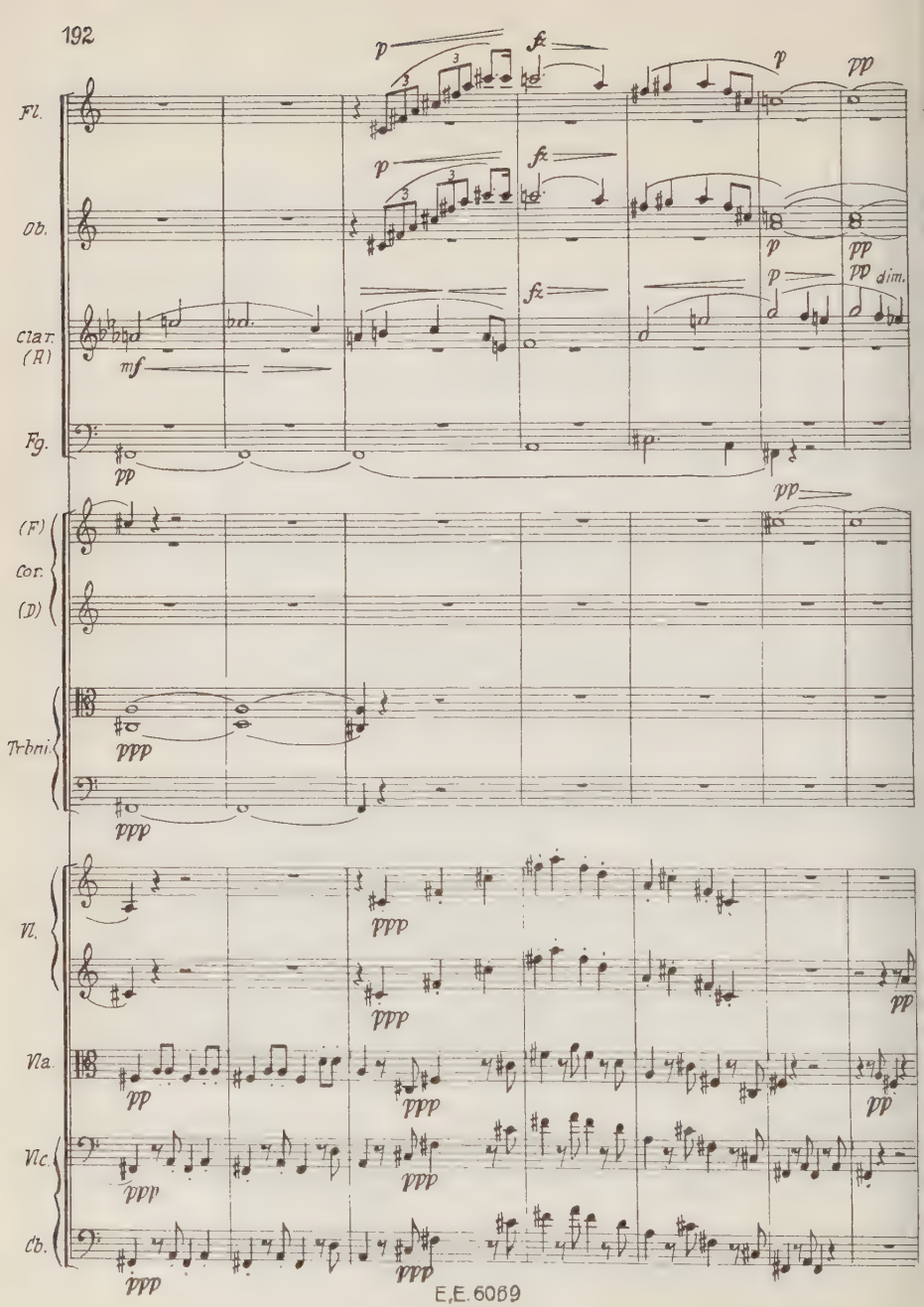
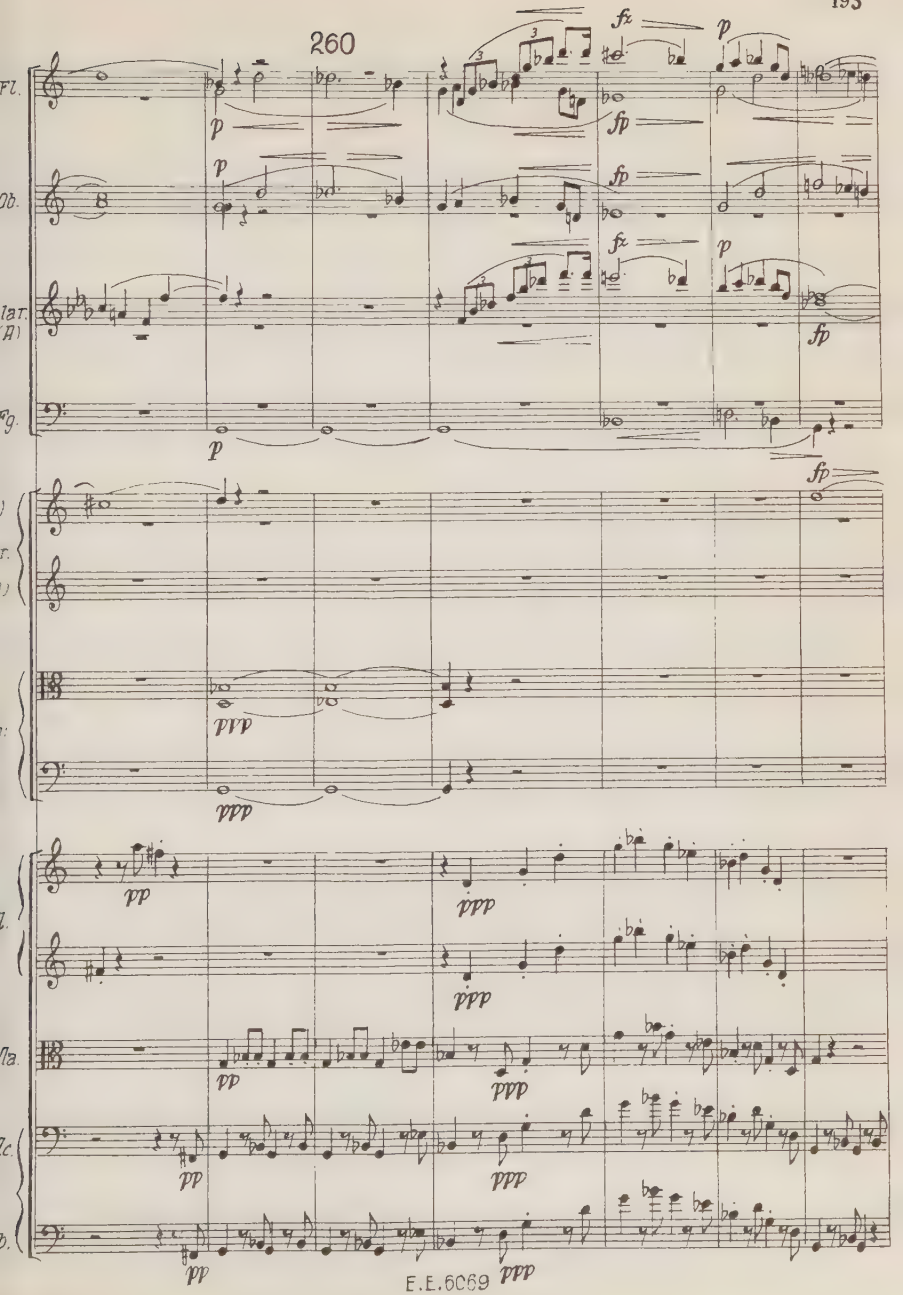
f
a2
mf
a2
mf
Alto
Tenor
fz

240




250
dim.
mp
pp
a2
f
dim.
dim.
p
dim.
pp
dim.
dim.
p
dim.
pp
dim.
dim.
p
dim.
pp
dim.
dim.
p
dim.
pp
dim.
dim.
p

Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Trbni.
Vl.
Vla.
Vlc.
Cb.
dim.


260
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Ob.
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Bsn.
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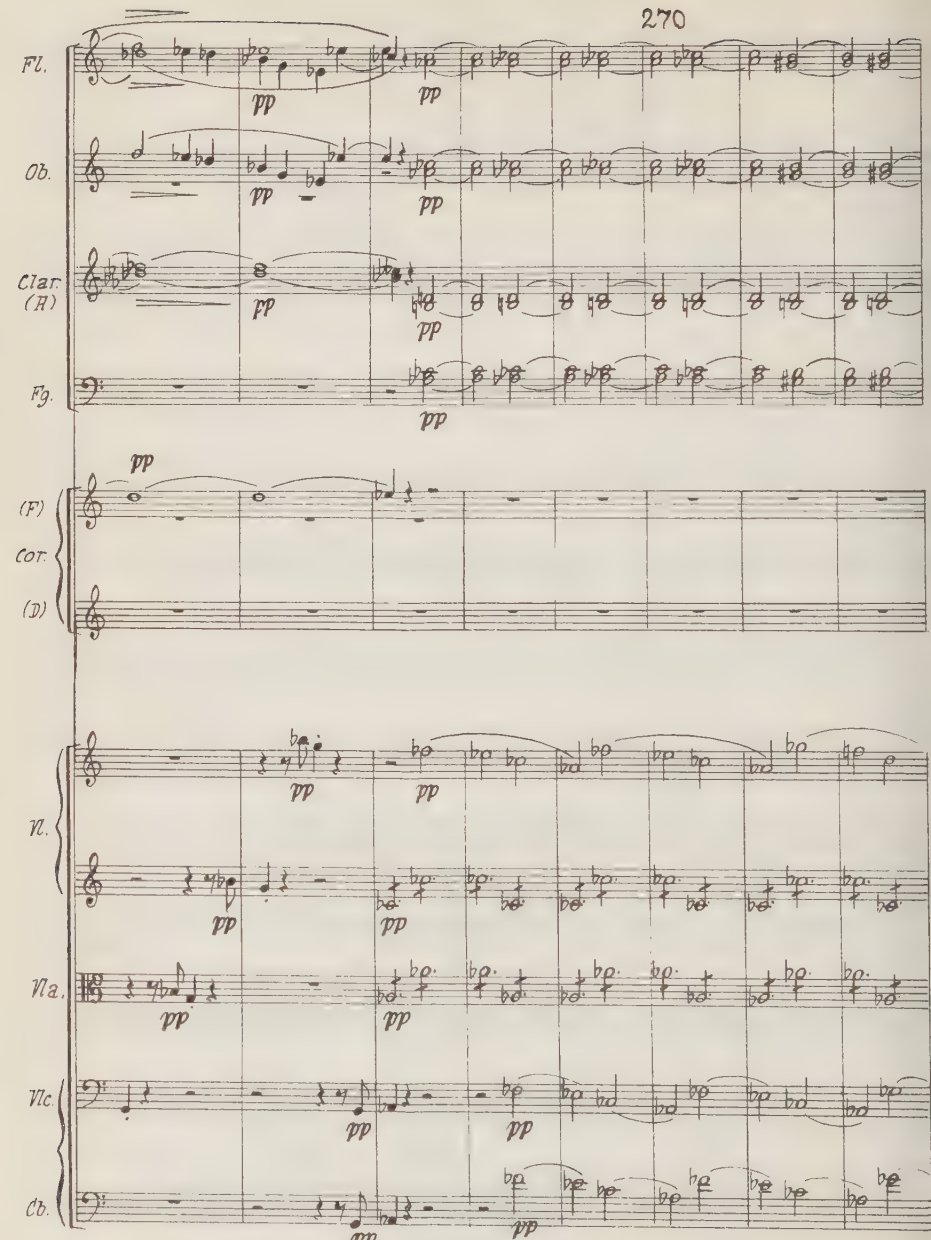
Cb.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Clar. (A)
Fg.
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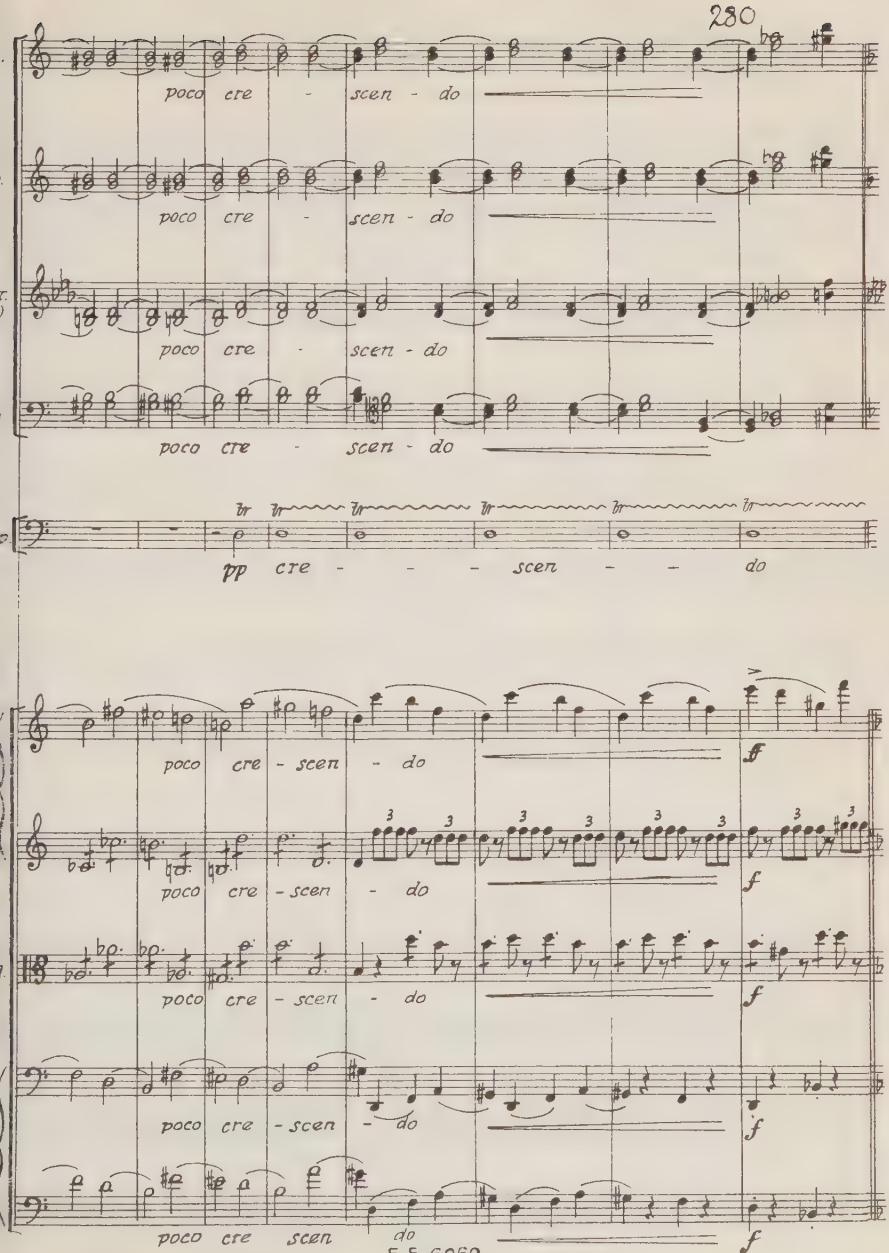
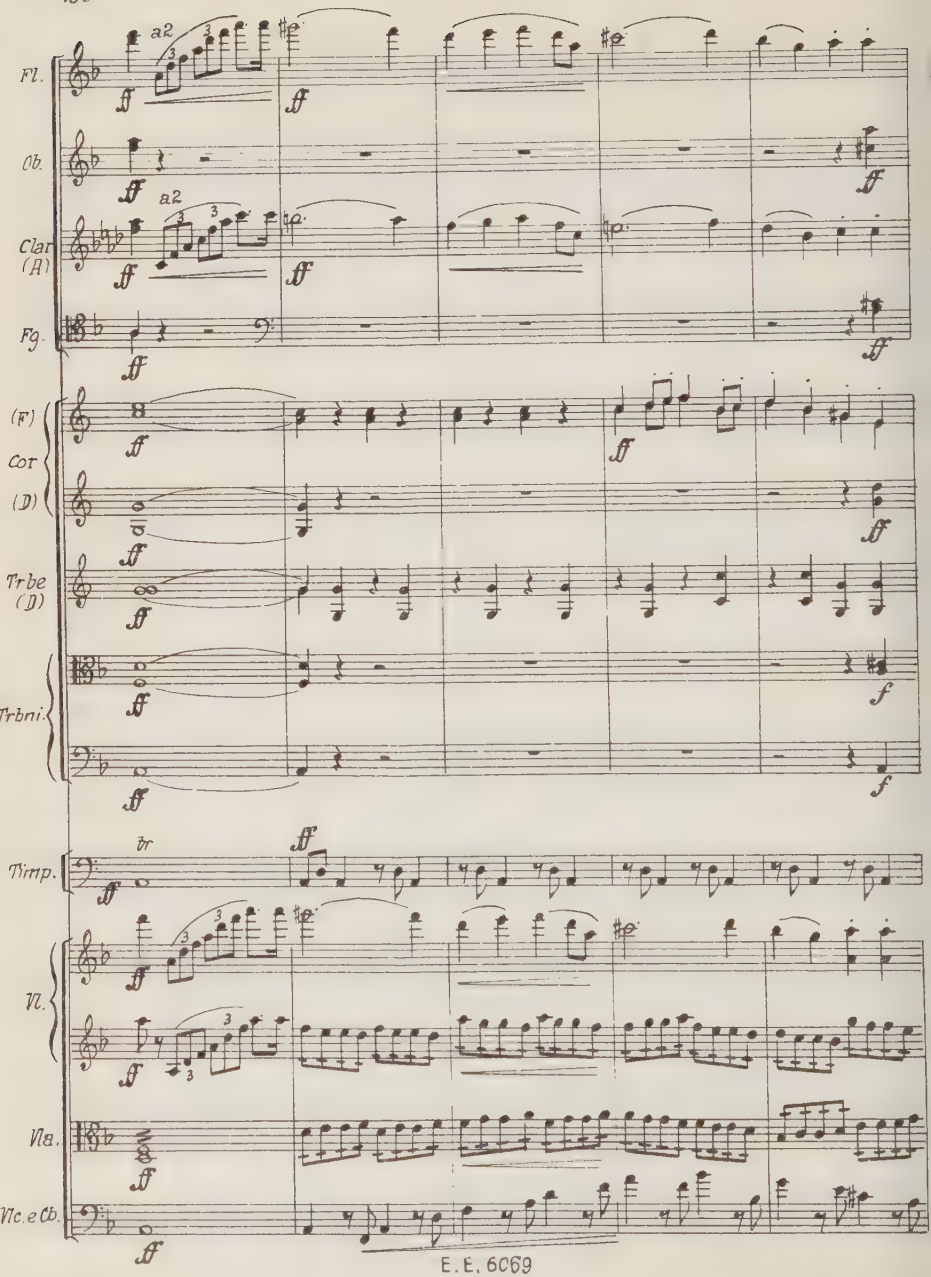
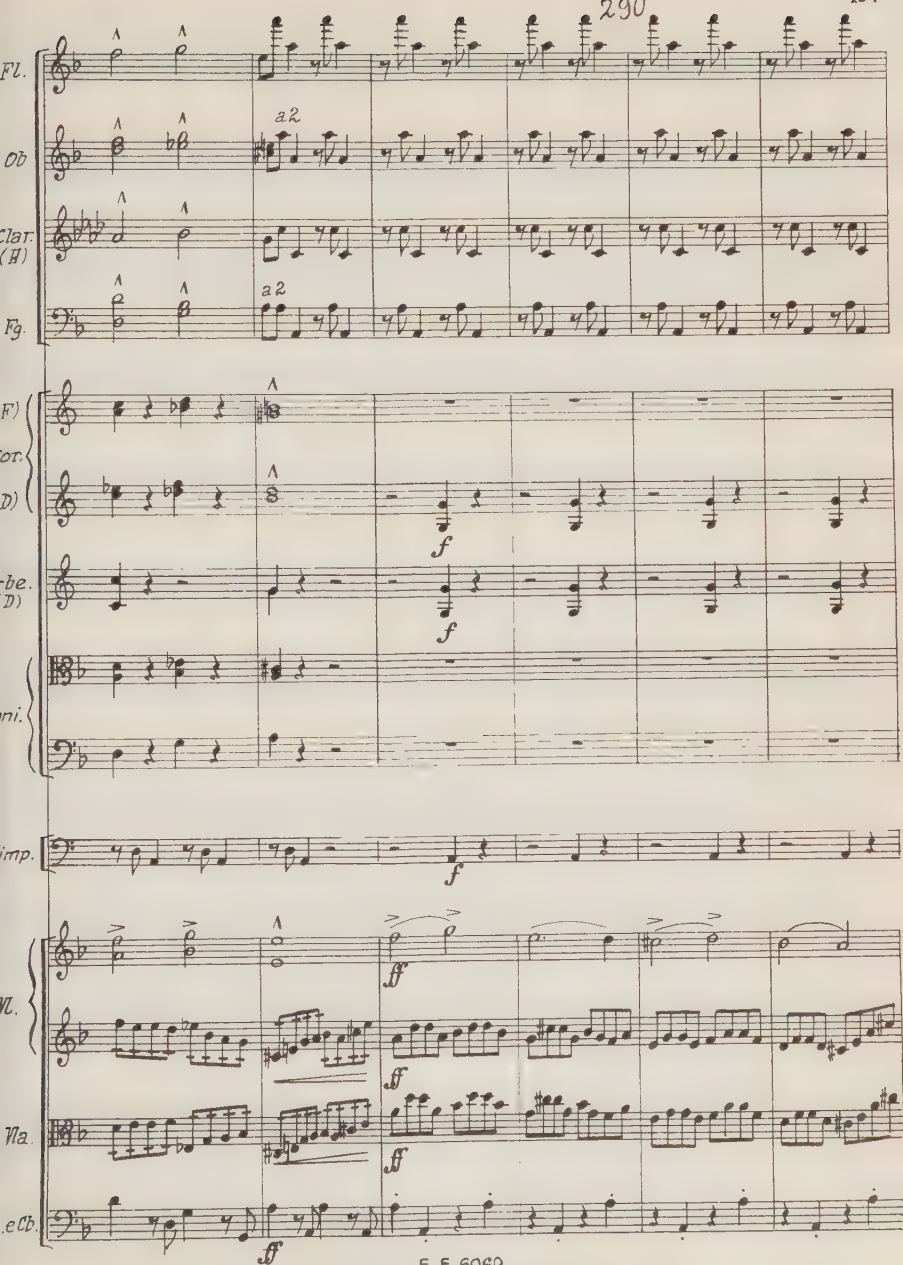
Cor.
(D)
Vl.
Va.
Vlc.
Cb.
pp


280
poco cre - scen - do
poco cre - scen - do
poco cre - scen - do
poco cre - scen - do
pp cre - - - scen - - do
poco cre - scen - do
f
poco cre - scen - do
f
poco cre - scen - do
f
poco cre - scen - do
f
poco cre scen do
f


Fl.
Ob.
Clar (A)
Fg.
(F)
Cor
(D)
Trbe (D)
Trbni.
Timp.
Vl.
Vla.
Vc. e Cb.
a2
br


Fl.
Ob
Clar. (H)
Fg.
a2
a2
F)
Cor.
D)
-be.
D)
ni.
imp.
f
f
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Vl.
Vla.
.eCb.
ff
ff
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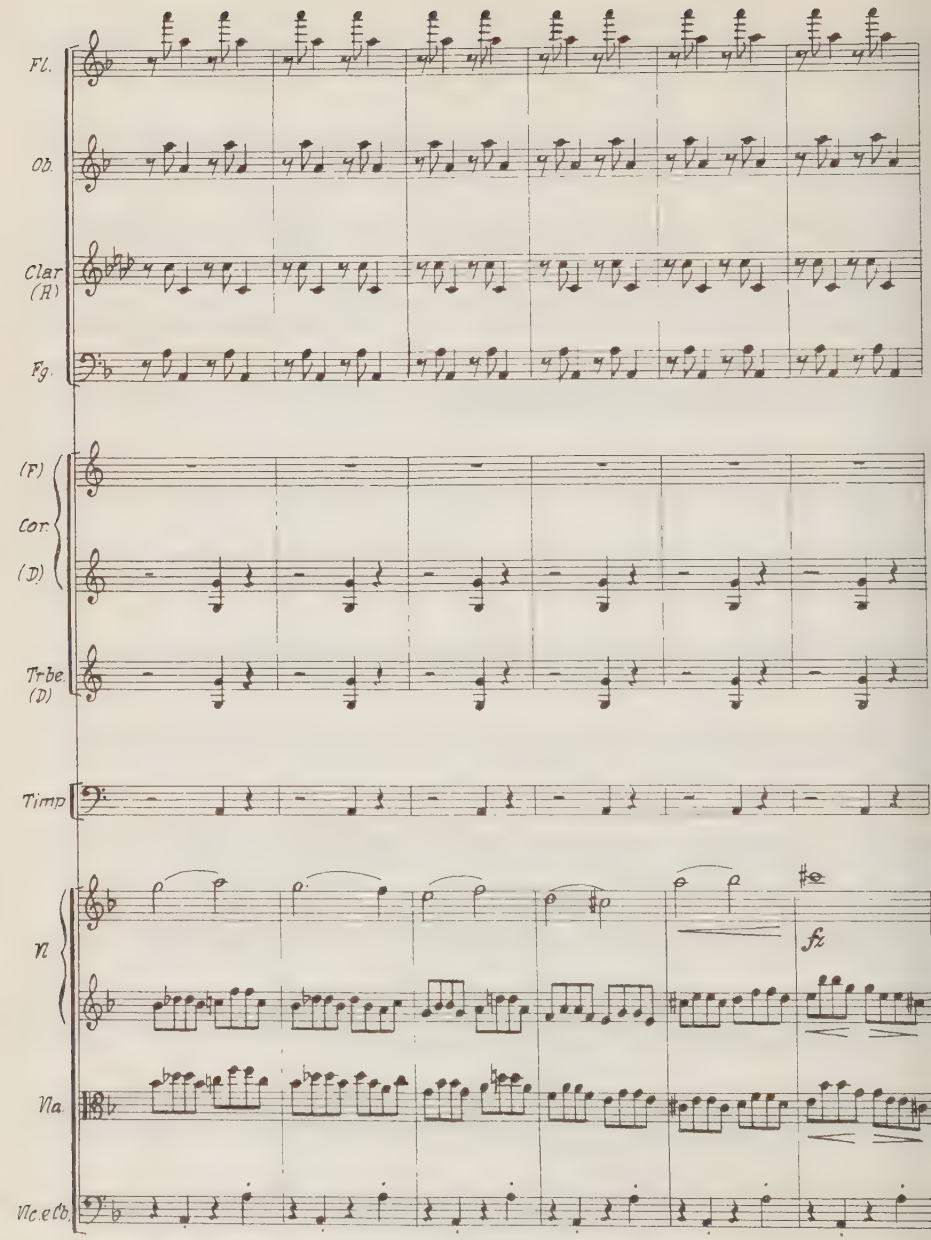
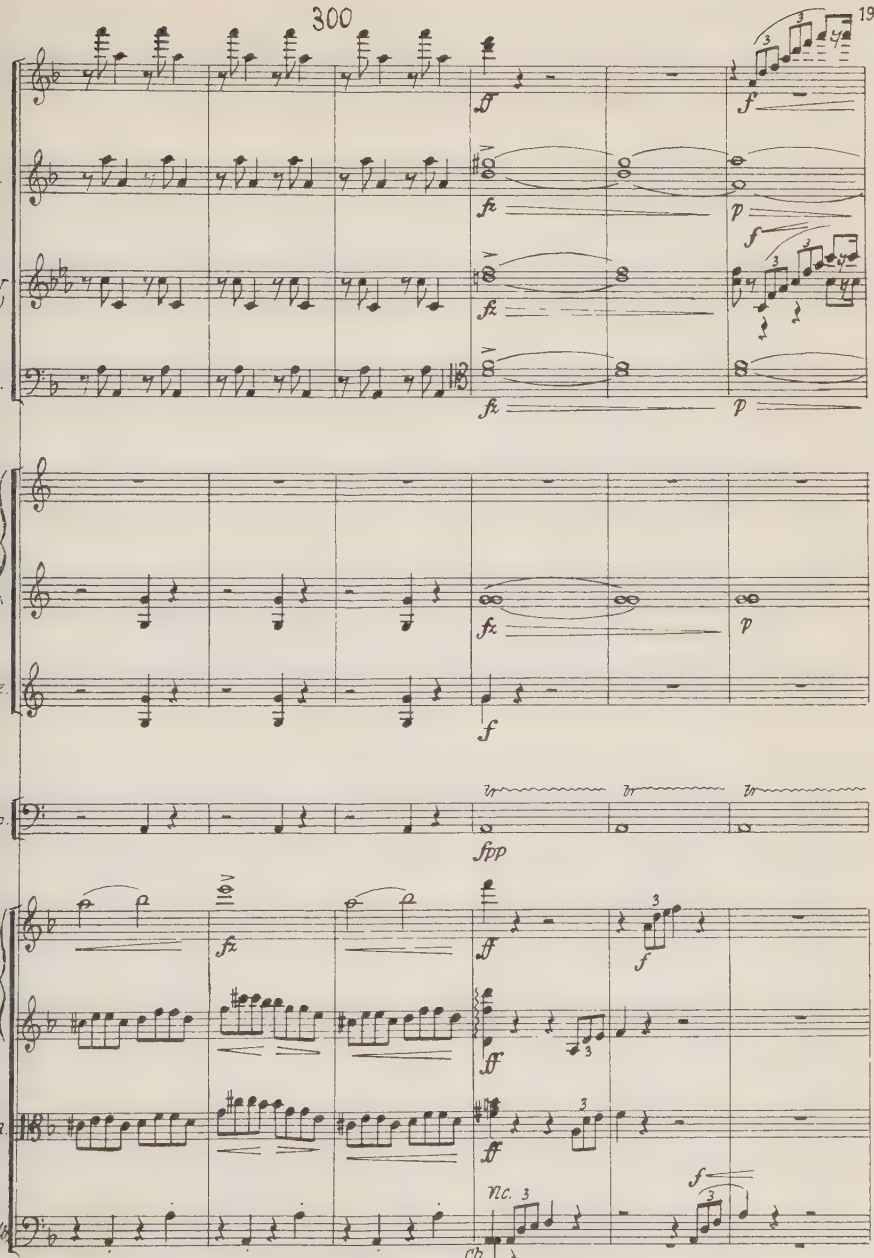
ff


Fl.
Ob.
Clar (A)
Fg.
(F)
Cor.
(D)
Trbe. (D)
Timp
Vl
fz
Va.
Vc.e Cb.


ff
fz
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p
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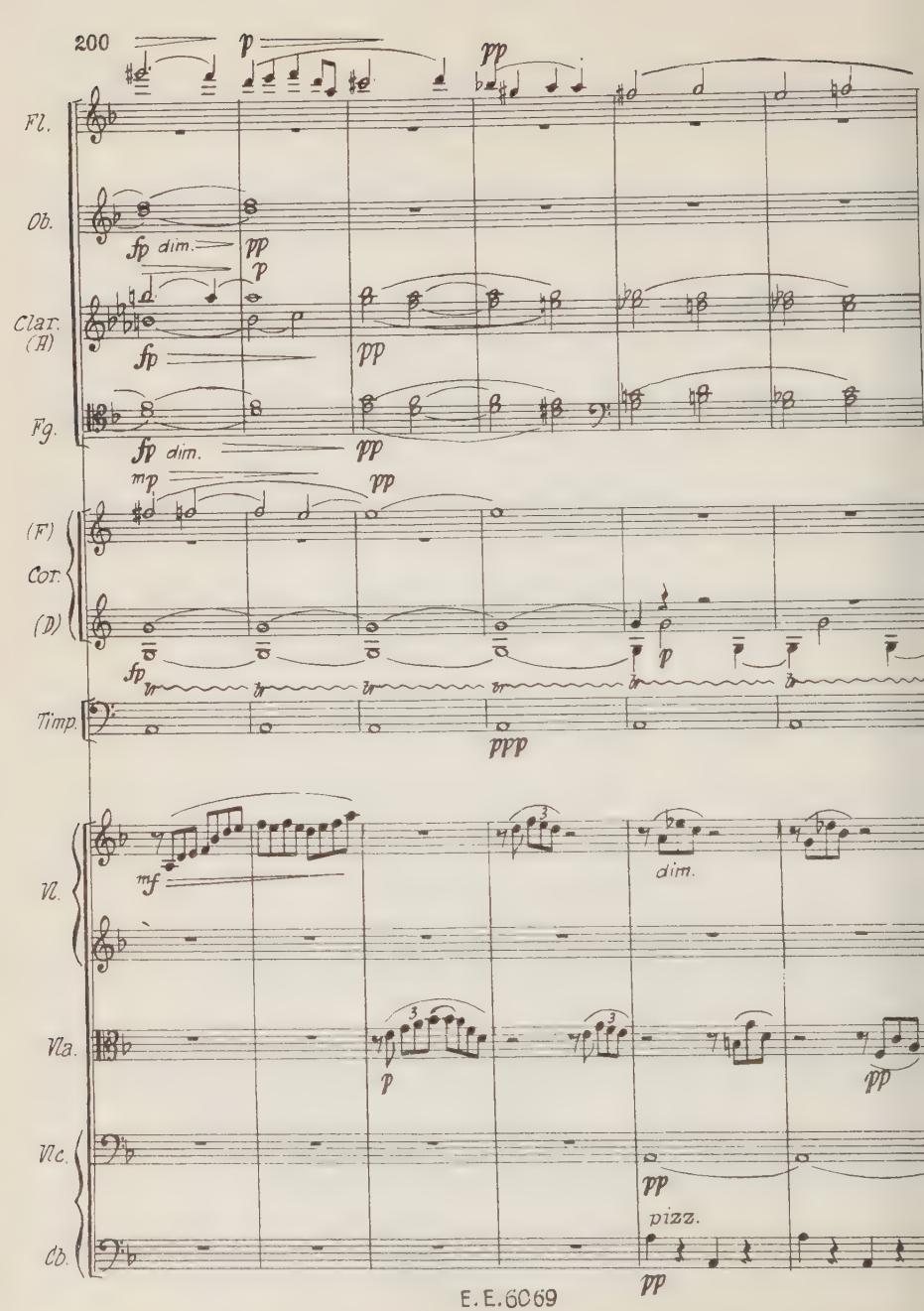
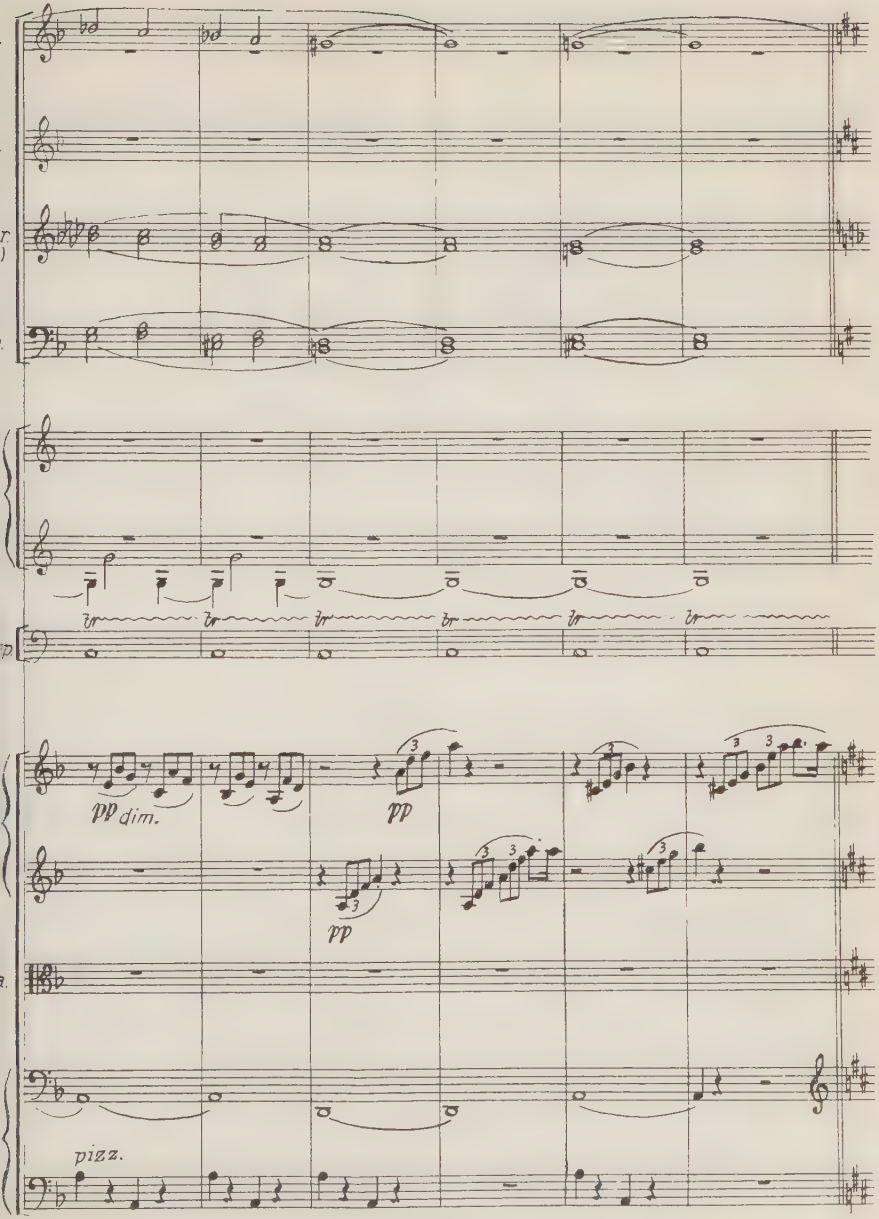
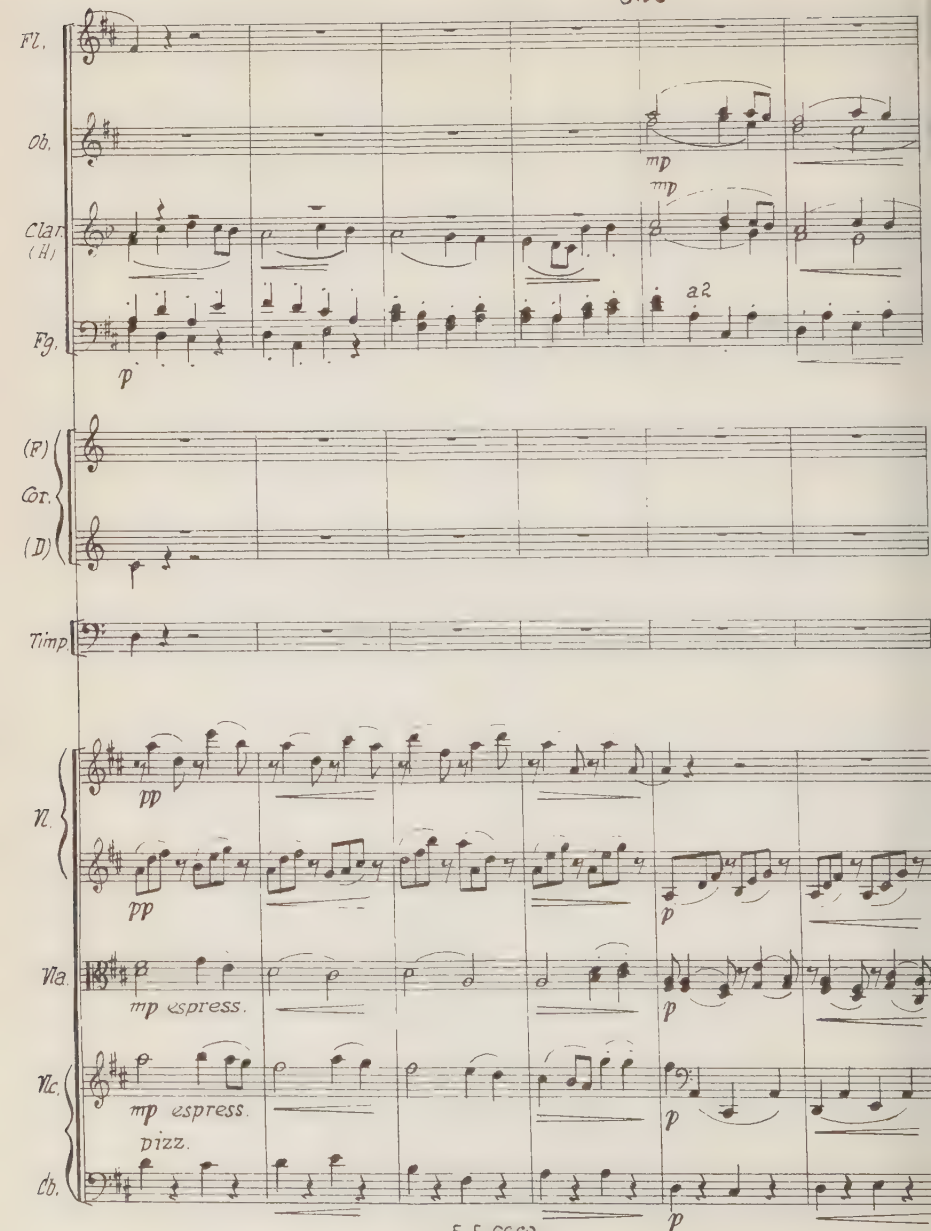
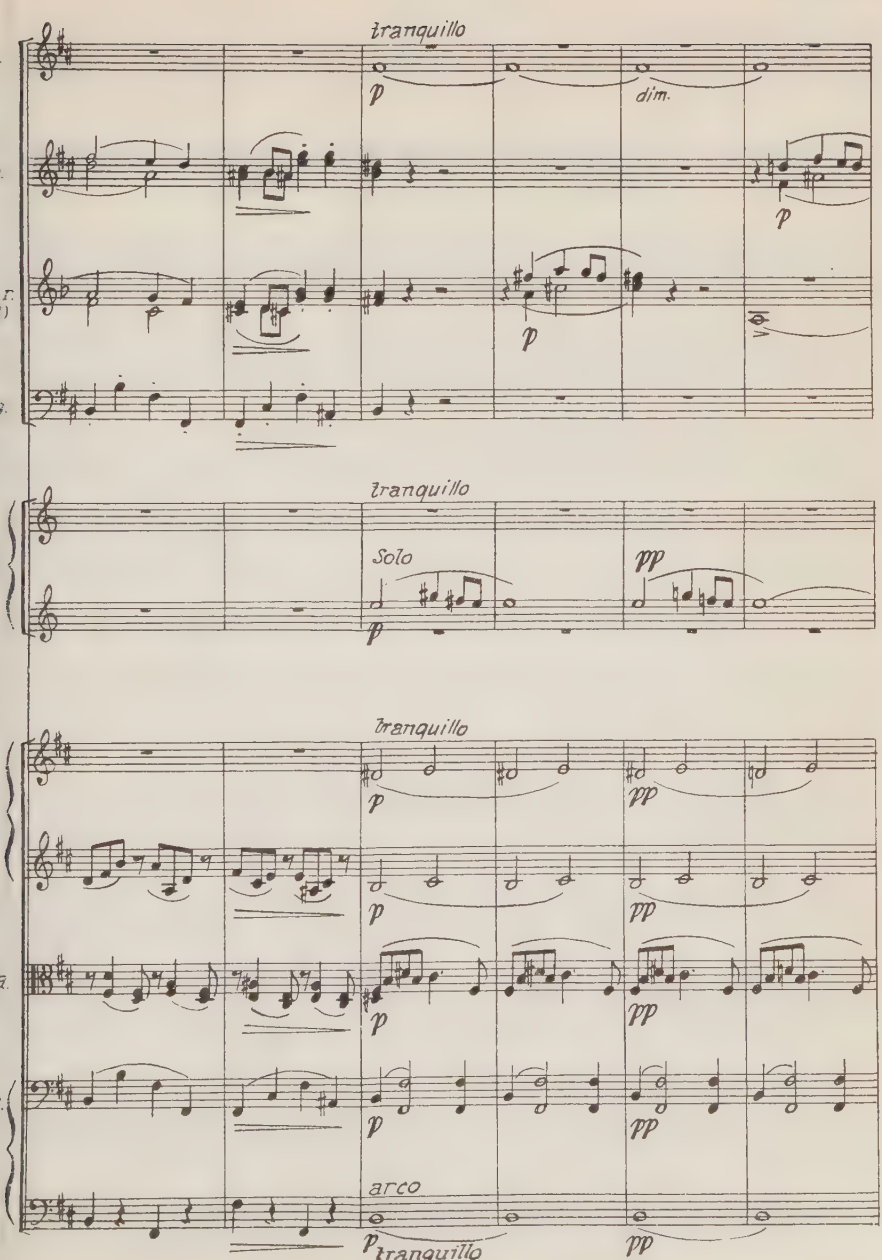
fz
ff
f
ff
ff
Vc.
f
cb
fz


200
Fl.
Ob.
Clar. (H)
Fg.
(F)
Cor.
(D)
Timp.
Vl.
Vla.
Vc.
Cb.
dim.
pizz.


pp dim.
pp
pp
pizz.

320


Fl.
Ob.
mp
mp
Clar. (H)
Fg.
a2
p
(F)
Cor.
(D)
Timp.
Vl.
pp
pp
p
Vla.
mp espress.
p
Vc.
mp espress.
pizz.
p
Db.
p


tranquillo
p
dim.
p
p
tranquillo
Solo
pp
p
tranquillo
p
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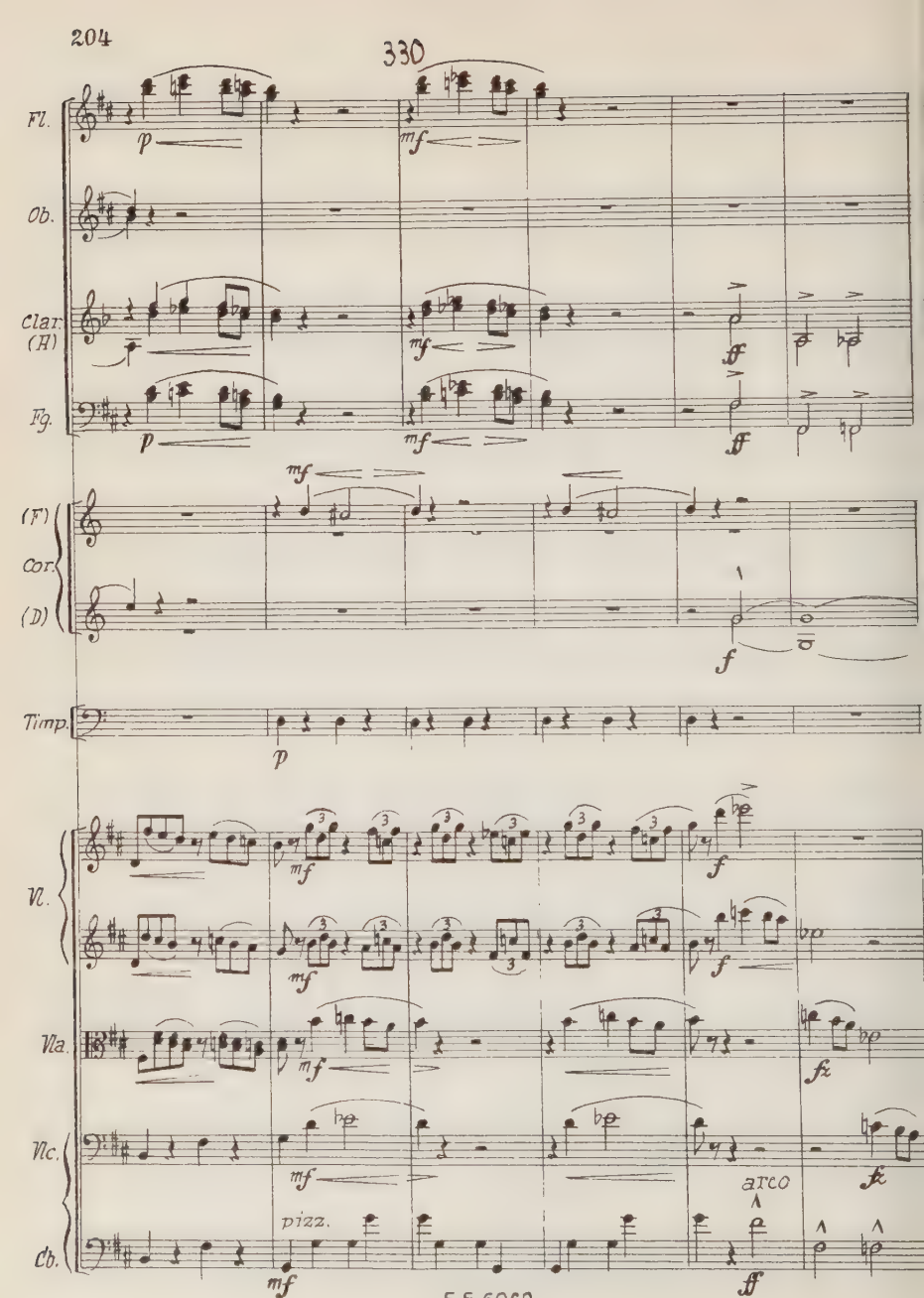
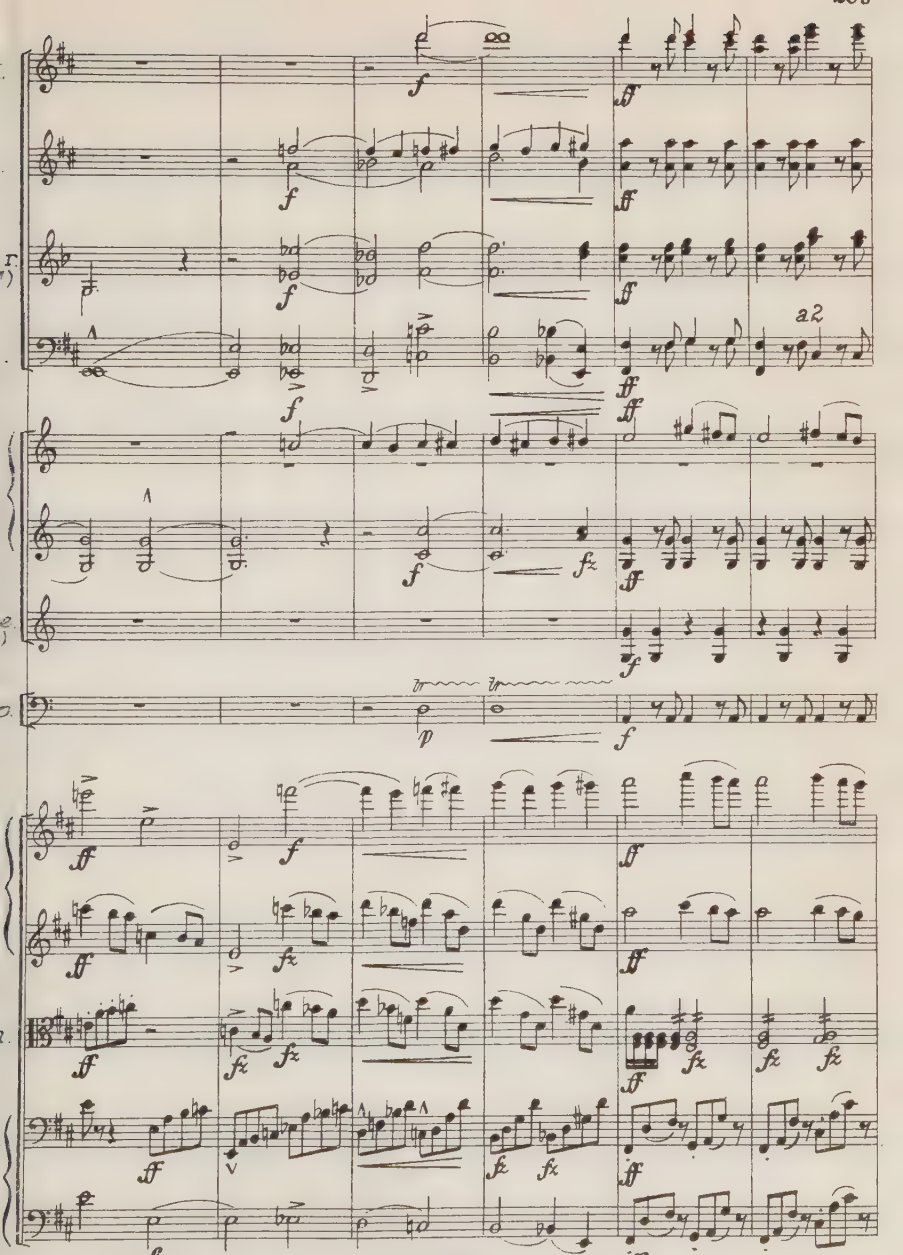
p
pp
arco
p
tranquillo
pp

330




a2

340

a2

Fl.

Ob

Clar. (H)

Fg.

(F) Cor. (D)

Trbe. (D)

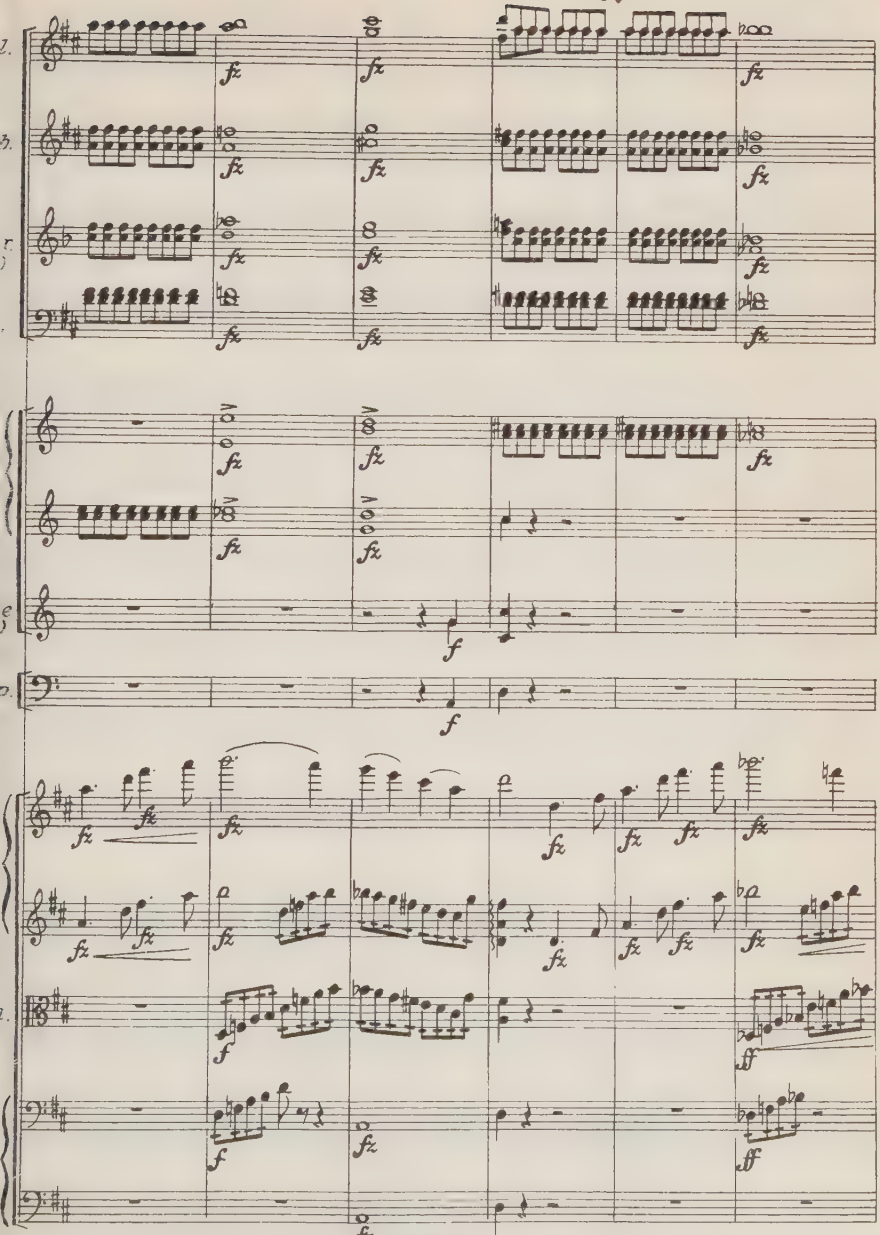
Timp.

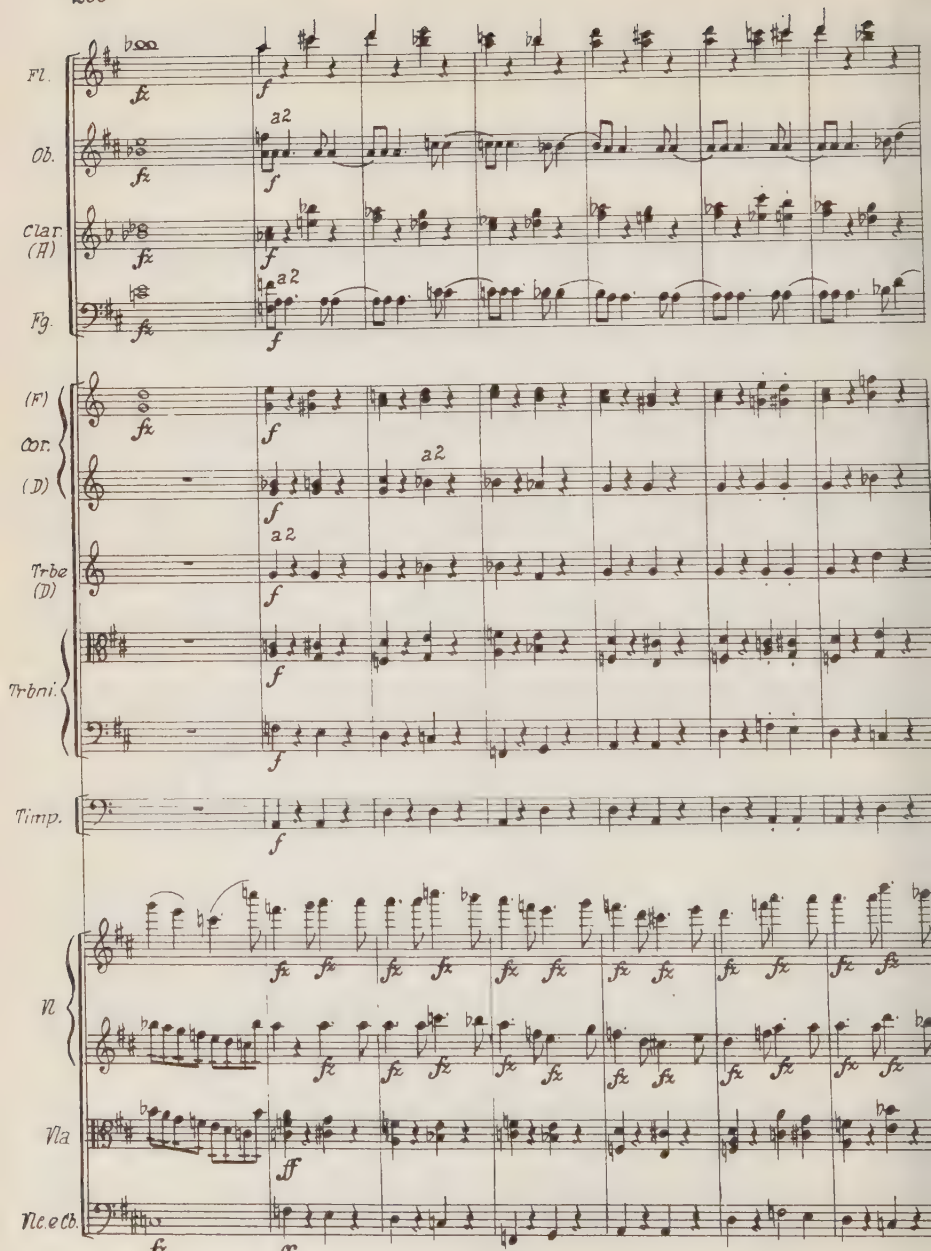
V.

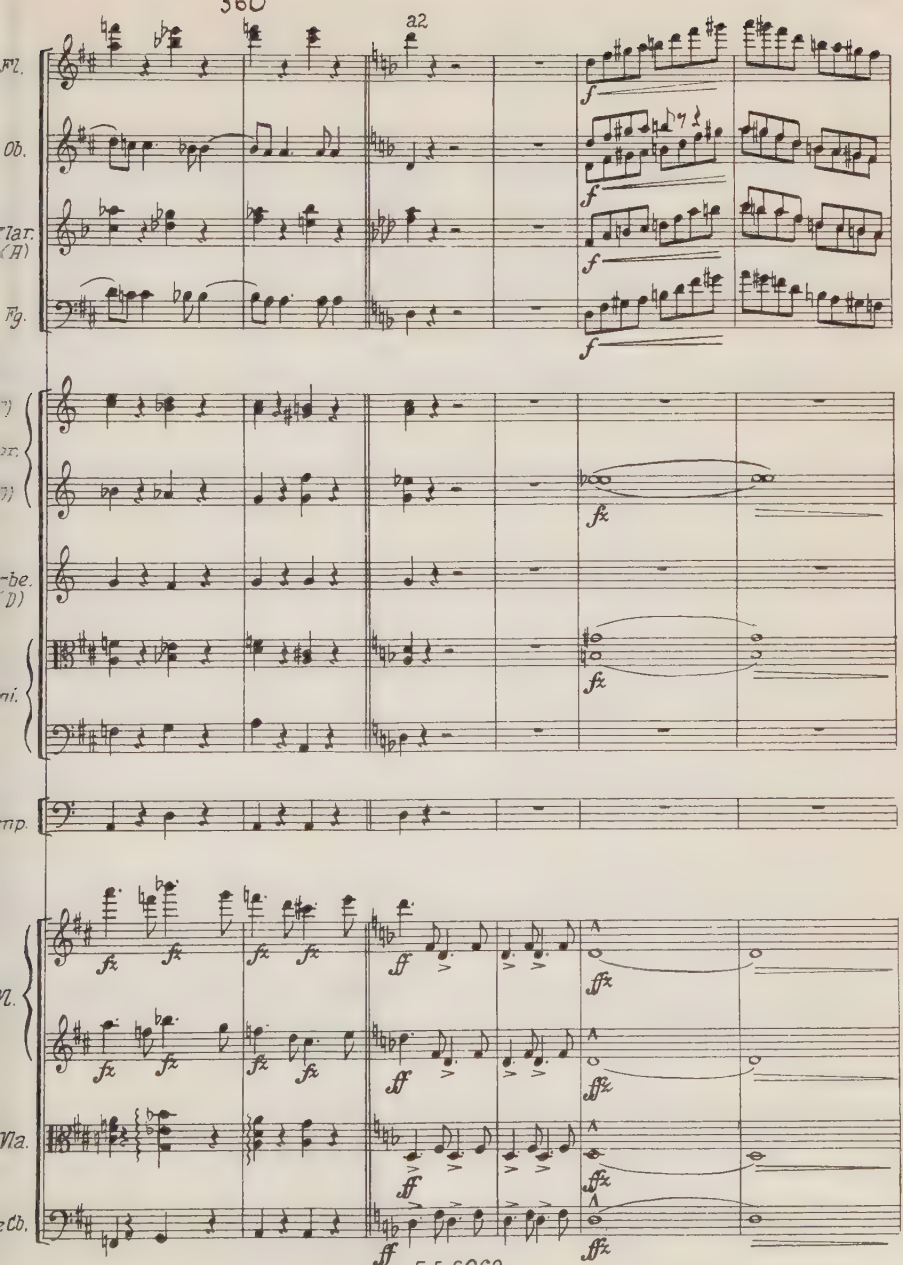
Va.

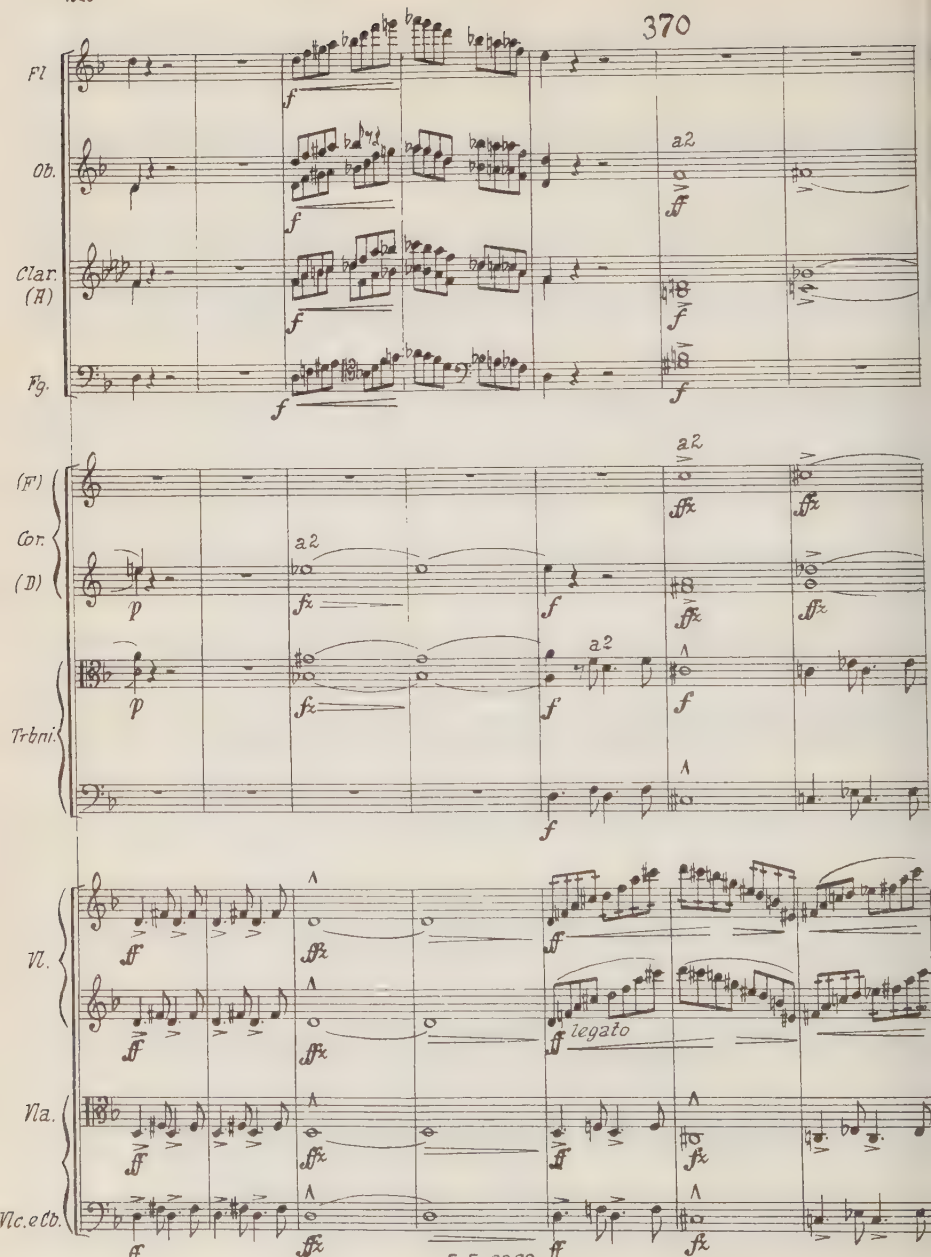
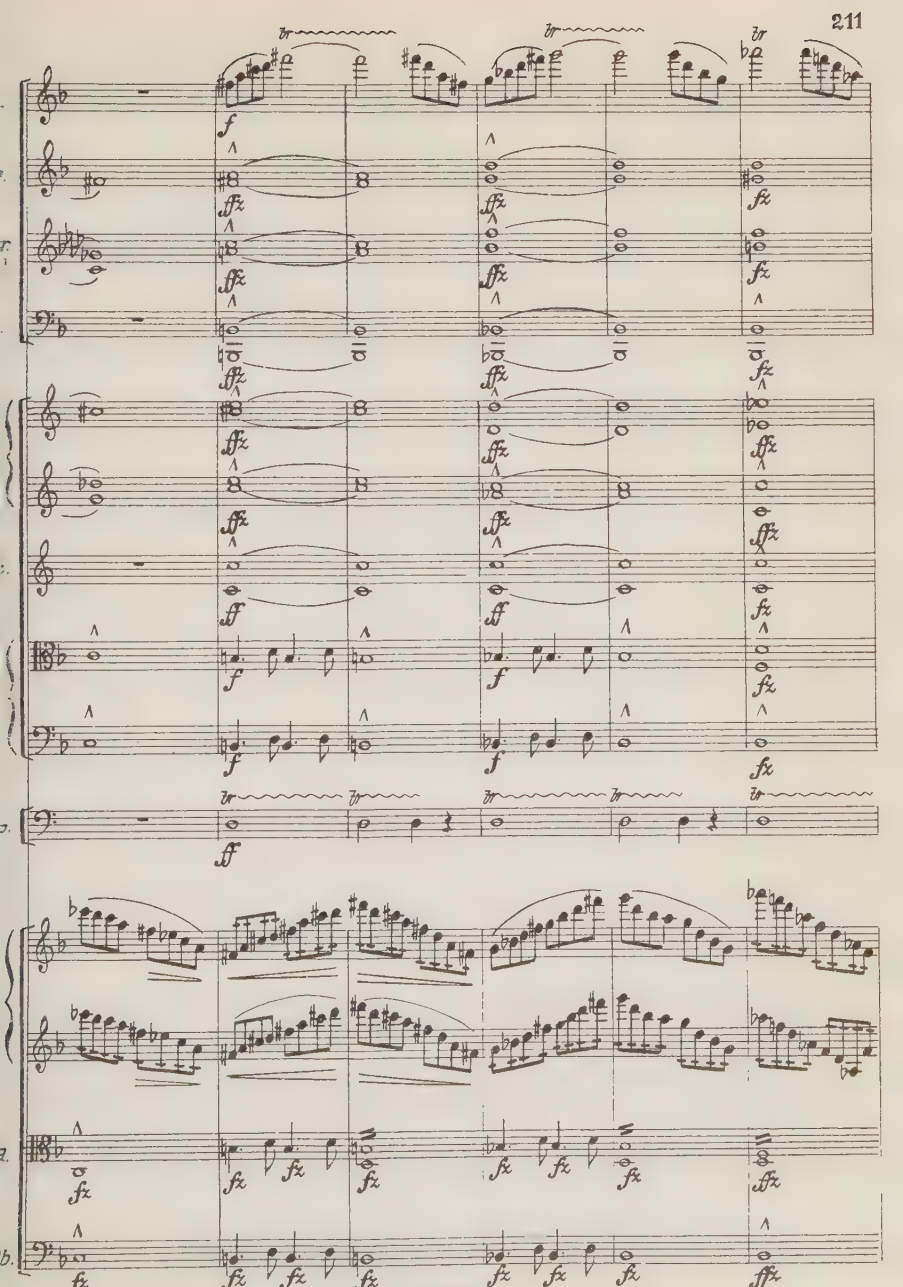
Vc.

Cb.




Fl.
Ob.
Clar. (H)
Fg.
(F)
Cor.
(D)
Trbe (D)
Trbni.
Timp.
Vl.
Vla
Vc. e Cb.
fz
f
a2
ff


a2
Fl.
Ob.
Clar. (H)
Fg.
Cor.
-be. D)
ni.
mp.
Vl.
Va.
cb.
f
fz
ff
ffz

370



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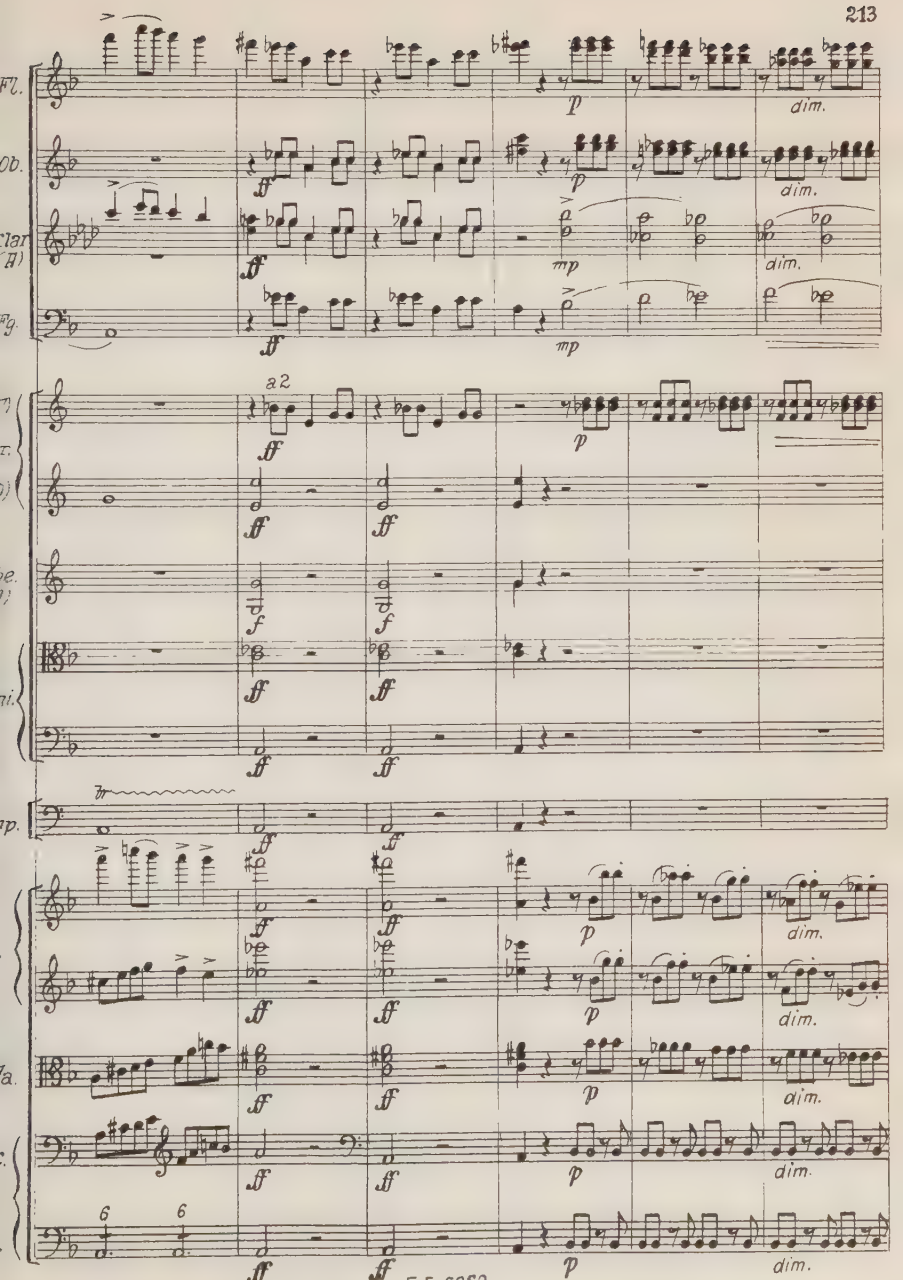
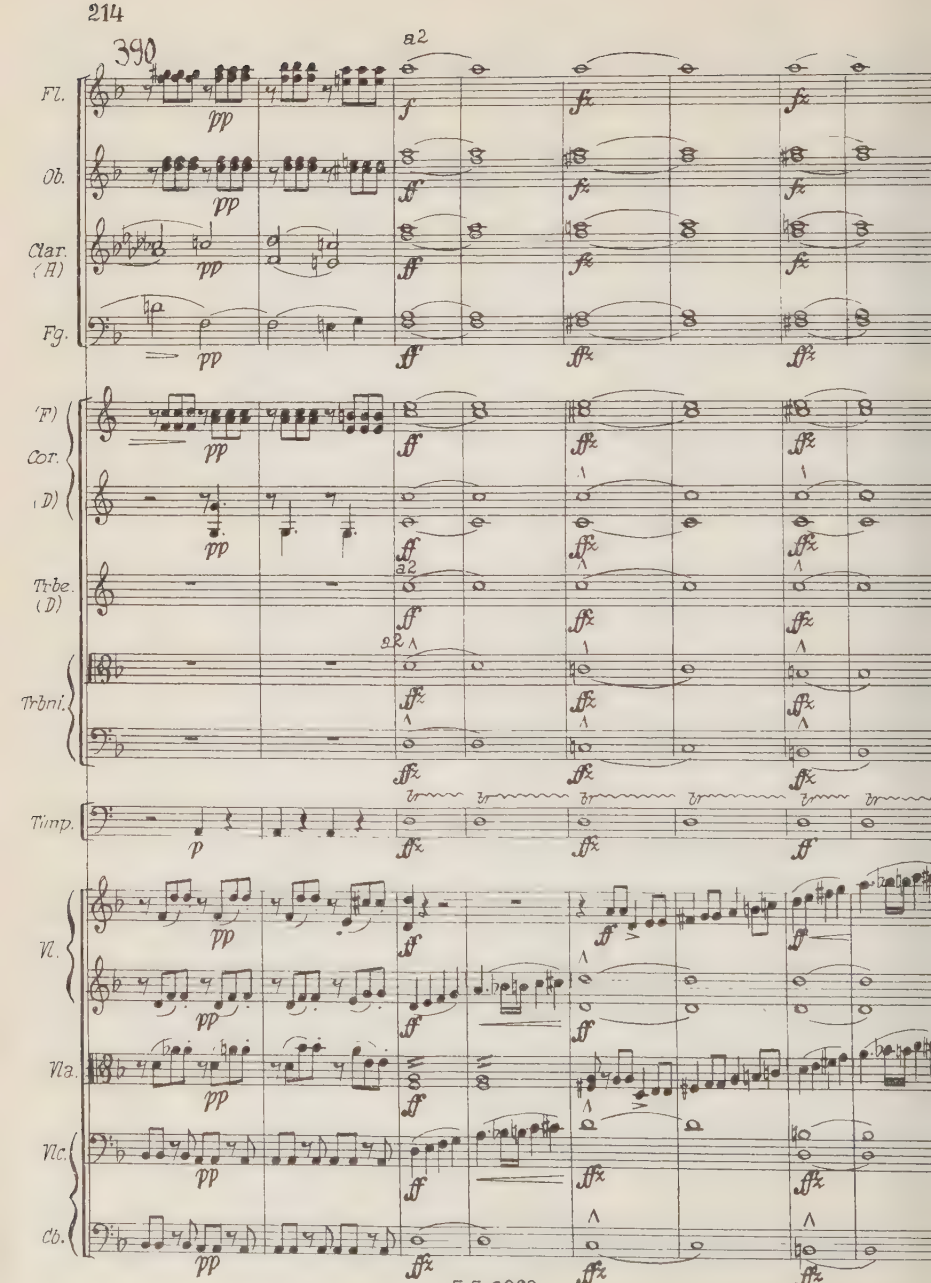
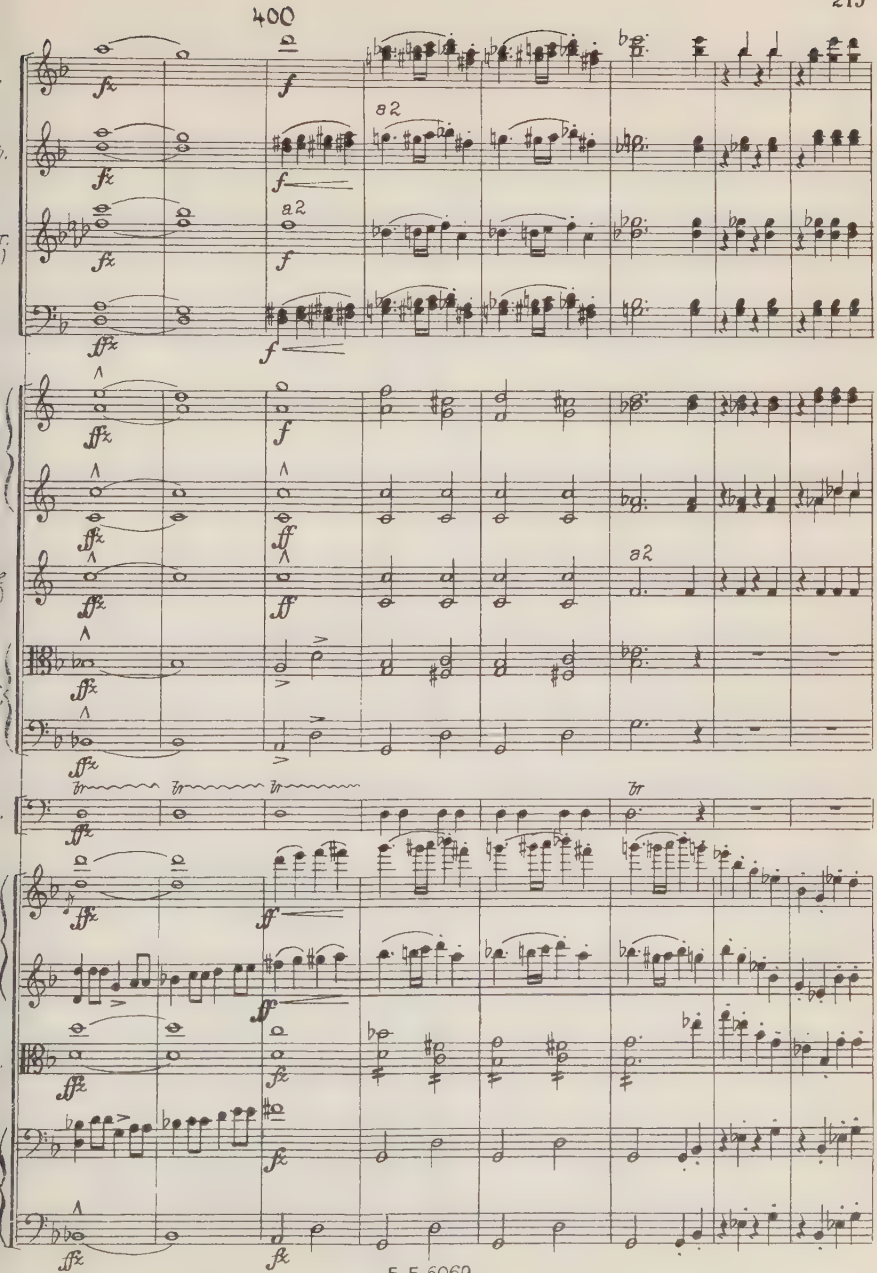

Fl.
Ob.
Clar (H)
Fg.
a2
Hp.
Va.
dim.
E.E. 6069


390
a2
Fl.
Ob.
Clar. (A)
Fg.
(F)
Cor.
(D)
Trbe. (D)
Trbni.
Timp.
Vl.
Vla.
Vc.
Cb.


400
a2
a2
a2
tr
tr
tr

410

Poco animato

Fl.

Ob.

Clar. (A)

Fg.

ff

Poco animato

(F)

Cor.

(D)

Trbe. (D)

a2

Trbni.

Timp.

Poco animato

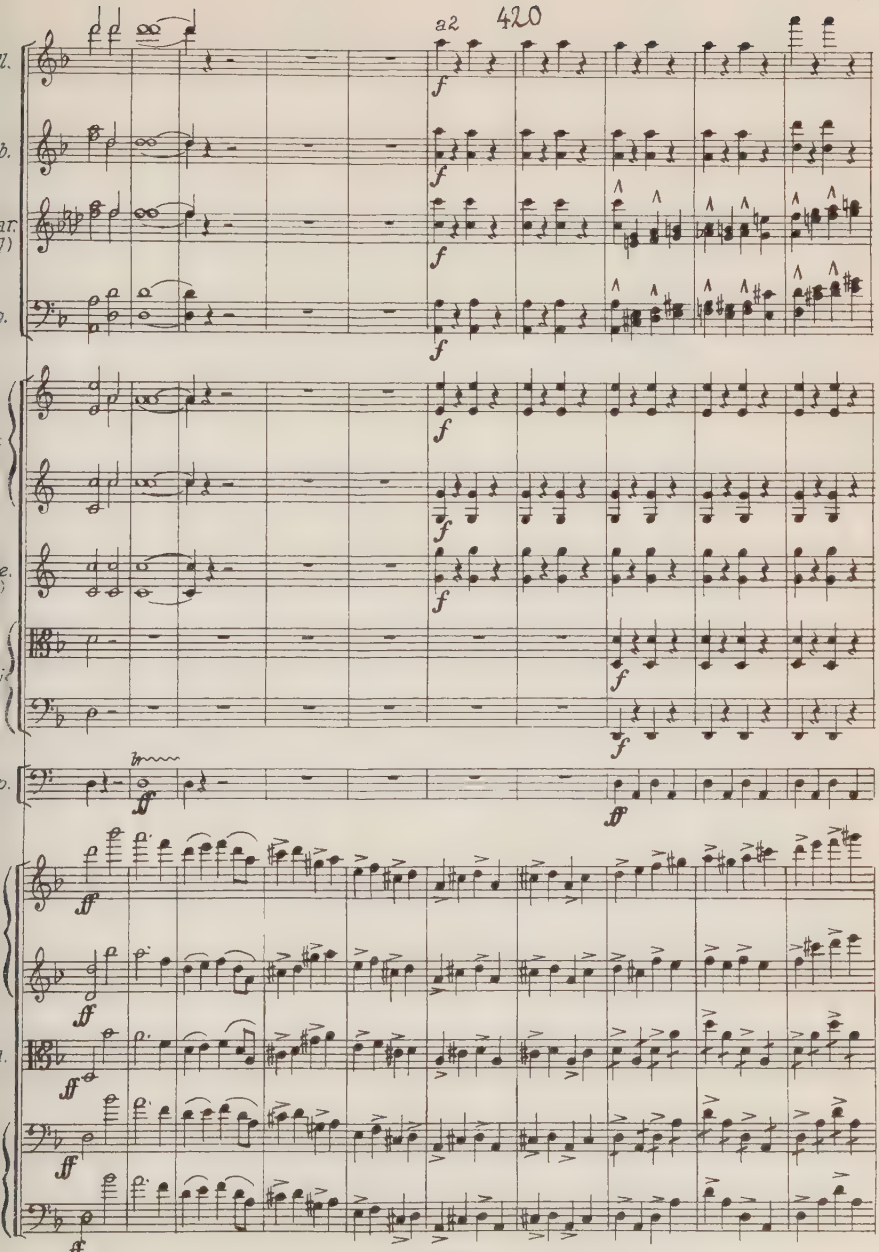
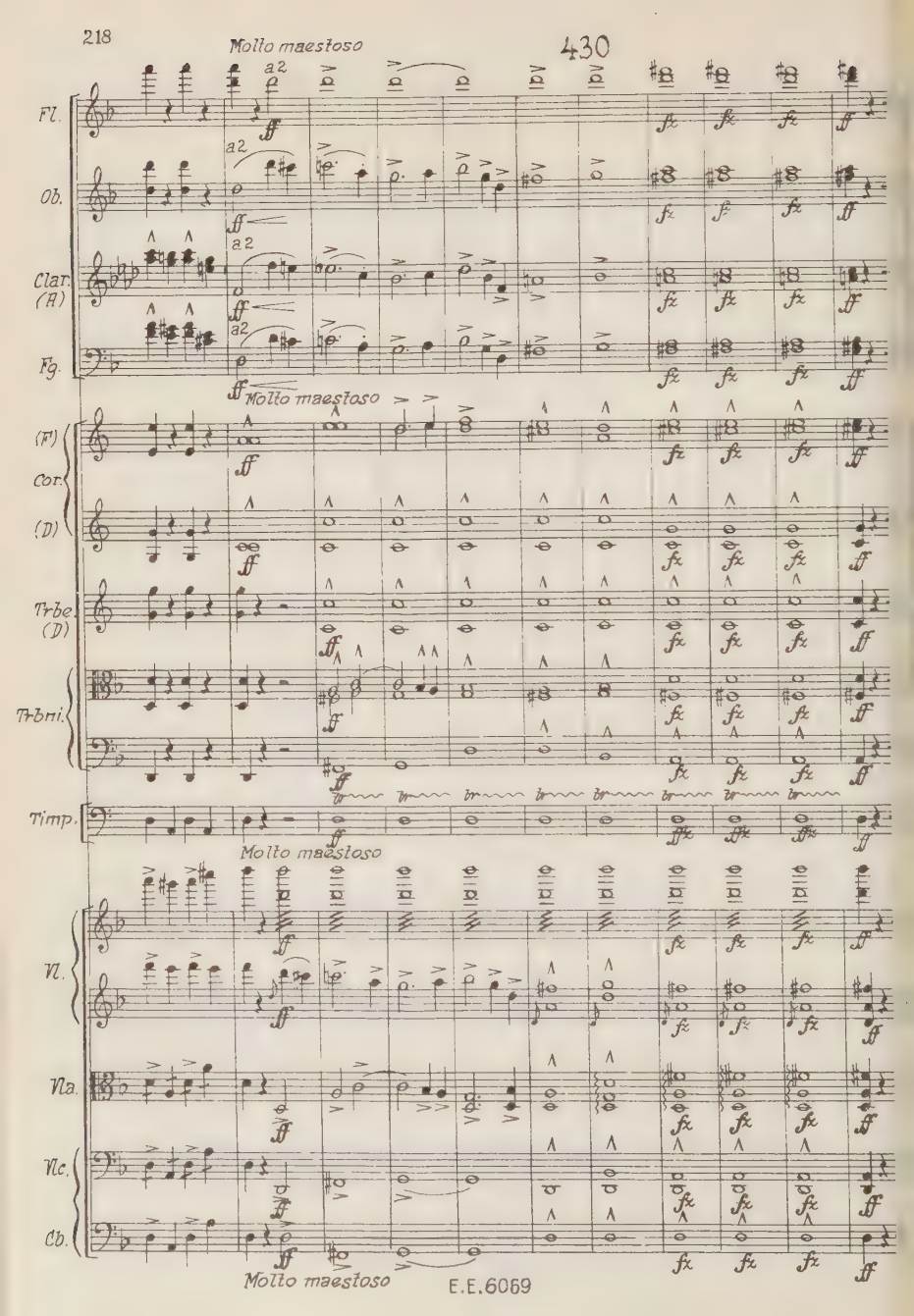
Vl.

Va.

Vc.

Cb.

Poco animato


420
a2
f
ff

Molto maestoso
a2
Fl.
Ob.
Clar. (A)
Fg.
Molto maestoso
(F)
Cor.
(D)
Trbe. (D)
Trbni.
Timp.
Molto maestoso
V.
Va.
Vc.
Cb.
Molto maestoso

Dvořák Symphonies

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